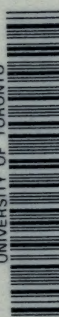


The  
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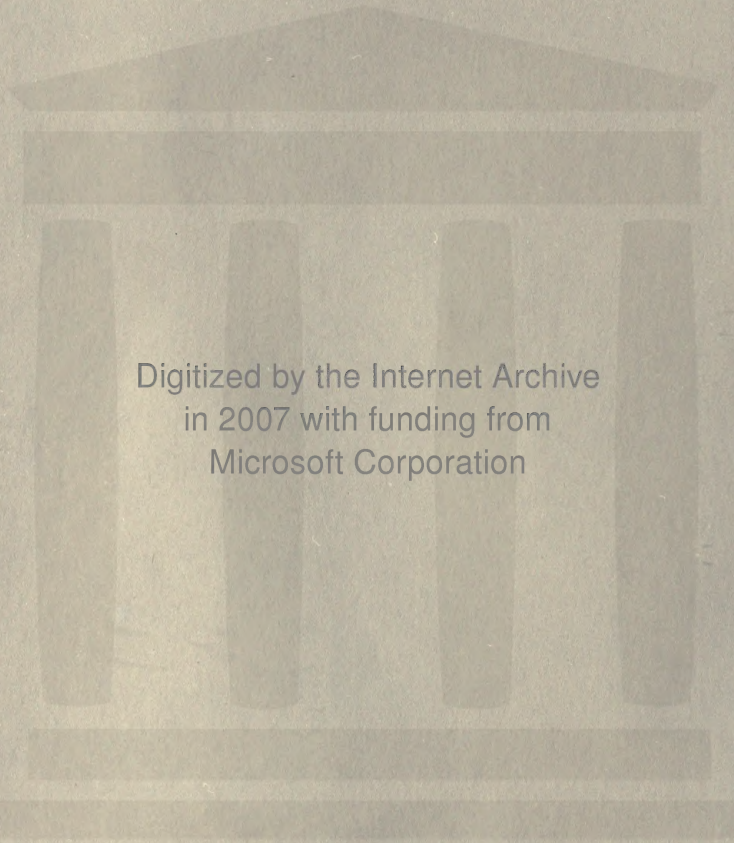
*A Face is Babyhood,  
A Comedy is Youth;  
The Prime of Life is Drama's food;  
And Old Age Trajic truth.*

*Clyde Fox*

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*The Actors' Birthday Book*



A Farce is Babyhood,  
A Comedy is Youth;-  
The Prime of Life is Drama's food;  
And Old Age Trajic truth.

Clyde Tolson .









ELEANOR ROBSON

# THE ACTORS' BIRTHDAY BOOK



*THIRD SERIES*

AN AUTHORITATIVE INSIGHT INTO THE  
LIVES OF THE MEN AND WOMEN OF THE  
STAGE BORN BETWEEN JANUARY FIRST  
AND DECEMBER THIRTY-FIRST . . .

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JOHNSON BRISCOE  
HISTORIAN

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NEW YORK  
MOFFAT, YARD AND COMPANY

1909



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## Scenario.

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It was the compiler's intention, at the beginning of the series of *The Actors' Birthday Book*, to publish three volumes, each containing its own list of names entirely independent of the other. Upon the completion of the second series it was found to be obviously impossible to do this, especially considering the actors' birthday relation to the calendar, and as there were not a few complaints, of the two preceding books, over the omission of many actors' names, the compiler has endeavored in this third, and last, book to include as many of our leading players as possible. In order to this, of course, the most important biographies of the other books are reproduced in this one, with the addition of over eighty new names, making in all four hundred biographies in this work, as against three hundred and forty-five in the first series and three hundred and sixty-three in the second. Even with this, however, there will probably be objections and protests because of the omission of certain names and the use of others; but in a work of this sort it is manifestly impossible to please everybody, and this third series is submitted in the hope of at least satisfying the great majority.



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JANUARY



FOR the past twenty years the name of Lew M. Fields has been conspicuous in the world of theatres, and even before that he had considerable experience as a public entertainer. He was born in New York City, and was educated in the public schools. While still in his boyhood he formed a partnership with Joseph M. Weber and the two appeared in the variety houses of the East Side. Within a short space of time they built up a large following as the "Dutch Senators," the name under which their act was billed, and enjoyed a phenomenal popularity all over the country in the variety and burlesque theatres. In 1885 they formed an organization of their own and toured regularly each season thereafter. On May 27, 1896, Weber and Fields secured a lease on the Imperial Music Hall, situated on Twenty-ninth Street, and, after making decided alterations in the place, including a Broadway entrance, they began operations September 5, of that year, changing the name of the theatre to that of "Weber and Fields' Broadway Music Hall." The first burlesque was "The Geezer," the principals in the company being Sam Bernard, Charles J. Ross, John T. Kelly, Mabel Fenton, Yolande Wallace, Josephine Allen, Lillian Swain, Frankie Bailey and the Beaumont Sisters. The principal burlesques there throughout their reign were: 1897, "Pousse Café"; 1898, "Hurly Burly"; 1899, "Whirl-I-Gig"; 1900, "Fiddle-Dee-Dee"; 1901, "Hoity Toity"; 1902, "Twirly Whirly," and 1903, "Whoop-Dee-Doo." Mr. Weber and Mr. Fields then sought separate paths, the latter being desirous of embarking upon more ambitious undertakings. The seasons of 1904-05-06, Mr. Fields was seen in "What Happened in Nordland," a big success, and then came a year of only fair returns in "About Town." The next two seasons he enjoyed phenomenal prosperity in "The Girl Behind the Counter," and in the summer of 1909 he offered a most pretentious production, "The Midnight Sons." An excellent character comedian is Mr. Fields and he deserves every bit of his popularity.



Opinion is the high and mighty dame  
Which rules the world, and in the end doth frame  
Distastes or likings; for, in human race,  
She makes the fancy various as the face.

—Howel.

## January 2

## Minnie Seligman

**M**INNIE SELIGMAN, an actress of unquestioned ability in her particular line, began her climb up the stage ladder on December 6, 1887, with the Madison Square Theatre Company, her first rôle being Llanvd in "Elaine." Previous to this she was most successful as an amateur player in New York. Her next important engagement, the season of 1888-89, was as Hermia in "A Midsummer Night's Dream," with John W. Albaugh's company. She then appeared with Henry Lee in "The Cavalier" and "The Suspect," was Kate in "Money Mad," at the Standard, and played Vivian in "Raglan's Way," with Edwin Arden. After starring in "Only a Farmer's Daughter," Miss Seligman created Lady Sarah in "Mr. Potter of Texas" and Annie Carson in "The Power of the Press." She was leading woman of the Pitou Stock for some time after this, appearing in "The Last Straw," "A Modern Match" and "Geoffrey Middleton," and then starred for several years in "My Official Wife," "A Woman's Revenge" and "Lady Gladys." She appeared in "Captain Paul" for a time, and was then Mrs. Eastlake Chapel in "The Crust of Society." After a brief absence from the footlights, Miss Seligman, the season of 1898-99, appeared with the Imperial Stock, St. Louis, dividing the following season between "In Paradise" and "The Great Ruby." She then starred in "When a Woman Loves," and was in "The Price of Peace." Following this she appeared for a long time with different stock organizations, notably in San Francisco, New York and Boston. She also co-starred for a very brief time with William Bramwell in "The Dragon Fly," and for the past two seasons she and Mr. Bramwell have been playing dramatic sketches in vaudeville.



## January 3

## Josephine Sherwood

**J**OSEPHINE SHERWOOD, pretty, young and ambitious, has for some time been numbered among our most popular ingénue actresses, and each season finds her gaining more and more in professional prestige. She is a Boston girl by birth and a graduate of Radcliffe College. Upon her decision to adopt a stage career she placed herself in the hands of Mrs. Erving Winslow and, after a thorough course of study, made her début a few years ago with the Castle Square Stock in Boston. The next season Miss Sherwood appeared under the management of Broadhurst and Currie, supporting George Ober, and played such widely diverse parts as Helma in "What Happened to Jones" and Rose Walton in "Why Smith Left Home." The season following she played a round of ingénue rôles with the stock company at the Grand Opera House, New Orleans, and then created one of the leading parts in Clyde Fitch's "Wolfville," supporting Nat C. Goodwin. Upon the withdrawal of this play, Miss Sherwood appeared in New York in several special performances of William C. DeMille's play of immigrant life, "The Land of the Free." For several summers she appeared in stock at Peak's Island, Me., and was immensely popular with the theatre-goers there. The season of 1906-07, Miss Sherwood was leading woman with Wilton Lackaye, playing the dual rôles of Fantine and Cosette in "The Law and the Man" ("Les Misérables"). The year following she was in "Way Down East," and, 1908-09, she fulfilled three engagements, in "The Panic," "Paid in Full" and "The Bridge."

BLANCHE WALSH, one of the very finest of our emotional actresses, is a New Yorker by birth, her father being Thomas Power Walsh, well known in political circles. When but fifteen years old she made her stage début in "Siberia," under Thomas McDonough, and this was followed by a three years' engagement with Marie Wainwright, playing Olivia in "Twelfth Night," Zamora in "The Honeymoon" and Queen Elizabeth in "Amy Robsart." She then came under the notice of Charles Frohman, who promptly engaged her to create the rôle of Diana Stackton in "Aristocracy." She played this rôle two seasons and the next year, 1894-95, she divided between the lead in "The Girl I Left Behind Me" and playing opposite Nat C. Goodwin in his extensive repertoire. The summer of 1895, she played a round of comedy rôles with the Bond Stock in Washington, D. C. The following season Miss Walsh was in "The Great Diamond Robbery," later creating a sensation by her forceful portrayal of "Trilby," and that spring she went to Australia as Mr. Goodwin's leading woman. In November, 1896, she created the lead in "Heartsease," with A. M. Palmer's Stock, in Chicago. The following January, Miss Walsh was seen at the Academy of Music in a melodrama entitled, "Straight from the Heart," and in April of that year she went to London as leading lady with William Gillette in "Secret Service." She was next found, the season of 1897-98, with Sol Smith Russell in "A Bachelor's Romance," and then appeared with the Empire Theatre Stock in "The Conquerors." She played a special engagement, in the spring of 1898, with the Mordaunt-Block Stock, at the Herald Square Theatre, and her portrayal of Zicka in "Diplomacy" created a veritable sensation. That summer she played leads with a Denver stock, and was notably successful as Romeo in "Romeo's First Love," a one-act play written specially for her by A. E. Lancaster, of which she is now the owner, and which she played several times in Australia, as well as at benefits in America. For two years Miss Walsh co-starred with Melbourne MacDowell in "La Tosca," "Fedora," "Cleopatra" and "Gismonda," winning high praise upon all sides in these plays. Beginning with the season of 1900-01, Miss Walsh starred independently, her plays during the ensuing time being: 1900-01, "Marcelle" and "More than Queen"; 1901-02, "Joan of the Sword Hand," "Janice Meredith," "The Right to Happiness" and "La Madeleine"; 1902-03, "The Daughter of Hamilar" and "Resurrection"; 1903-04, "Resurrection"; 1904-05 and 1905-06, "The Woman in the Case"; 1906-07 and 1907-08, "The Kreutzer Sonata" and "The Straight Road"; 1908-09, "The Test"—in all of which she scored individual successes.



## January 5

## Jack Norworth

**J**ACK NORWORTH, dapper and clever young comedian, now occupies an enviably successful place among the popular favorites of the musical comedy and vaudeville stage, and by being a comedian of "somewhat different" methods from the ordinary kind, he deserves every bit of his success. Just eleven years in all has Mr. Norworth been before the public, with the probable exception of two of which he has appeared exclusively in vaudeville. He began his bread and butter struggle at the age of fourteen in the employ of the American Line Steamship Company, with which he remained six years. But the lure of the footlights proved more than he could stand and he became an actor, doing a "black-face act" in the variety houses, using an eccentric make-up. He was identified with this style of entertainment for a number of years, and then he hit upon his smart college boy idea, with which he soon made a name for himself. For a brief time, twelve weeks in all, in 1902, Mr. Norworth appeared in a melodrama, called "California," and again, in 1906, for eleven weeks, he was with Lew Fields in "About Town." Aside from these two instances, up to a year ago, Mr. Norworth was exclusively a vaudevillian. The season of 1908-09, he appeared in Ziegfeld's "The Follies of 1908," and he is now devoting his talents to that piece's successor, "The Follies of 1909." As a song-writer, too, Mr. Norworth enjoys considerable reputation, and he and Mrs. Norworth, known professionally as Nora Bayes, form a mighty talented stage couple.



## January 6

## Adeline Genee

**A**DELINE GENEÉ, who typifies the superlative personification of grace, the true poetry of motion, the real spirit of the dance, is a Dane by birth, having come into the world at Aarhus, Yutland, Denmark, and she has been a dancer since a child of eight, her only instructors being her uncle and aunt, Mr. and Mrs. Alexander Zimmerman, the latter being famed some years ago as Mlle. Zimmerman. Her relatives were owners of a theatre in Stettin, Germany, and it was there that Mlle. Genee made her professional début, being a child of twelve at the time. Her success was instantaneous and was promptly followed by further triumphs at the royal opera houses in Copenhagen, Berlin and Munich. By this time Mlle. Genee's fame had spread abroad and she was engaged as première danseuse at the London Empire for a term of six weeks. This contract of a month and a half lengthened itself to be an engagement of ten consecutive years, she being the leading spirit in all the wonderful ballets for which the Empire is justly famed. In 1905, Mlle. Genee seceded from the Empire for a time and appeared under George Edwardes at Daly's in "The Little Michus," in a specially devised dance of her own in which she wore a long Empire gown. But, for the matter of that, this dancing marvel is equally at home in any style of costume, from the conventional ballet garb to that of any modern mode of dress. Mlle. Genee made her début on the American stage, in January, 1908, as the star of Ziegfeld's "The Soul Kiss," and she continued in this piece for two seasons, being tremendously successful, both in New York and throughout the country. The happy announcement is made that she is to appear in a new production during 1909-10.



AN actor of exceptional ease and charm and one with uncommon magnetic qualities, Leo Ditrichstein long ago endeared himself to New York theatre goers and with each new appearance he grows more and more in public favor. As one can tell from his rather fascinating accent, Mr. Ditrichstein is a Hungarian by birth, being a direct descendant of one of the foremost families of Austria-Hungary. He began his stage career in Vienna, where he gained a thoroughly complete training in a round of the best kind of dramatic offerings as set forth by the resident companies in Austria's capital. Desiring to widen his field of endeavor, Mr. Ditrichstein came to America in 1890 as a member of the stock company at the Amberg Theatre, now the Irving Place. He remained there one season, after which he determined to master the English language and ally himself with the American stage. This done, he made his debut in "Mr. Wilkinson's Widows," and a year later scored one of the biggest individual successes of the season by his work as Zou-Zou in "Trilby." In his portrayal of this part he proved a decided addition to the ranks of English-speaking actors and since then his record has been a notable one. The season of 1896-97 he was in "Under the Polar Star," at the Academy, and with E. M. and Joseph Holland in "Dr. Claudius" at the Fifth Avenue. Then came his effective portrayal of the hero in "A Southern Romance," his appearance in the short-lived "A Paris Model," and his telling Tesman with Elizabeth Robbins in her special production of "Hedda Gabler." He was also seen in "At the White Horse Tavern," and its sequel, "Twelve Months Later," while one of his biggest hits was as George Fisher in "Are You a Mason?" More recently he has been seen in the productions of "There's Many a Slip," "His Excellency the Governor," and "Military Mad," all at the Garrick, with Elizabeth Tyree in "Tit for Tat," and at the head of the cast in "Before and After." In April, 1907, he was seen at the Astor Theatre in "The Ambitious Mrs. Alcot," and in March, 1908, he was at the Bijou in "Bluffs," aside from which he has been acting principally in vaudeville of late. Mr. Ditrichstein has gained an enviable reputation as a dramatist, some of the plays from his pen being, several among them German adaptations: "The Song of the Sword," "All on Account of Eliza," "Are You a Mason?" "The Last Appeal," "Vivian's Pappas," "Harriet's Honey-moon," "What's the Matter with Susan?" "Tit for Tat," "Military Mad," "Before and After" and "Bluffs," while, in conjunction with Clyde Fitch, he has written "The Other Man," "Gossip," "A Superfluous Husband" and "The Head of the Family." He and Percival Pollard were the joint authors of "The Ambitious Mrs. Alcot." Few actors there are who can equal Mr. Ditrichstein in the matter of artistic achievements and his has been an active career full of most excellent results.



CHARLES KLEIN has been a leading figure among American dramatists for a number of years and he now enjoys a place in the very front rank of the most successful ones. Born in London, one of a family of four very talented brothers, Alfred, deceased, the diminutive comedian, Herman, music critic and vocal instructor, and Manuel, composer and orchestra director, he had some little experience as an actor, but gave up that profession to become play-reader for Charles Frohman. In this capacity he discovered how few people could write really good plays, and he determined to have a try at it himself. This was in 1890, and since then he has written a number of plays, as well as several operatic librettos, among them being: "A Mile a Minute," 1890, for Minnie Palmer; "By Proxy," 1892; "The District Attorney," 1895, written with Harrison Grey Fiske; "Dr. Belgraff," 1896, for Wilton Lackaye; "Heartsease," 1896, written with J. I. C. Clarke, for Henry Miller; "Hon. John Grigsby," 1898, for Sol Smith Russell; "The Cipher Code," 1900, for John Kellard; "The Auctioneer," 1901, with Lee Arthur, for David Warfield; "The Music Master," 1904, for Mr. Warfield; "The Lion and the Mouse," 1905, "The Daughters of Men," 1906, "The Step-Sister," 1907 and "The Third Degree," 1908, each with special casts. Among Mr. Klein's libretto efforts, one finds "The Merry Countess," 1895, for Marie Jansen; "El Capitan," 1896, for De Wolf Hopper; "The Charlatan," 1898, for Mr. Hopper; "A Royal Rogue," 1900, for Jefferson De Angelis; "Mr. Pickwick," 1902, for Mr. Hopper, and "Red Feather," 1903, for Grace Van Studdiford. Quite a satisfactory list this.



AUGUSTUS THOMAS has had a most enviable record as a playwright and many have been the successes that have come from his pen. Born in St. Louis, Mo., and educated at the public schools there, Mr. Thomas started life as a Page in Congress, was then in the employ of a railroad for several years and finally became a newspaper writer. While engaged in this last pursuit, he wrote a one-act play from Mrs. Burnett's "Editha's Burglar," which he sent on tour, with himself as Bill Lewis and Della Fox in the title rôle. The piece was so successful that Mr. Thomas afterward elaborated it into a three-act play, in which E. H. Sothorn starred, and from that time on his services have been greatly in demand as a playwright, the following being a complete list of his plays: "A Man of the World," 1889, and "Reckless Temple," 1890, both for Maurice Barrymore; "Afterthoughts," 1890, "Alabama," 1891, and "Col. Carter of Cartersville," 1892, all three for A. M. Palmer's stock; "In Mizzoura," 1893, for Nat C. Goodwin; "New Blood," 1894, for Palmer's company; "The Man Up-stairs," special Frohman cast; "The Capitol," 1895, for J. M. Hill's company; "The Hoosier Doctor," 1897, for Digby Bell; "That Overcoat," 1898, and "A Proper Impropriety," 1898, two one-act plays, used in vaudeville; "The Meddler," 1898, for Stuart Robson; "Arizona," 1899, special La Shelle cast; "Oliver Goldsmith," 1899, for Mr. Robson; "On the Quiet," 1900, for William Collier; "Colorado," 1901, special Frohman cast; "Soldiers of Fortune," from the Davis novel, 1902, for Robert Edeson; "The Earl of Pawtucket," 1903, for Lawrence D'Orsay; "The Other Girl," 1903, special Frohman production; "The Education of Mr. Pipp," 1905, for Mr. Bell; "Mrs. Leffingewell's Boots," 1905, special Frohman cast; "De Lancey," for John Drew; "The Embassy Ball," 1906, for Mr. D'Orsay; "The Ranger," 1907, for Dustin Farnum, and "The Witching Hour," 1907, for John Mason.

**A**N English actor of exceptional merit is E. S. Willard and his popularity in America is fully as great as in his native land. Indeed, he appears on American soil with much greater frequency nowadays than on John Bull's island. Mr. Willard was born in Brighton, and began his stage struggles on December 26, 1869, as the second officer in "The Lady of Lyons," at the Theatre Royal, Weymouth. He then spent a long period in traveling and stock companies in the provinces, gaining much knowledge at the hands of E. A. Sothorn, whom he supported for some time. He soon worked his way up into leading rôles and supported Joseph Eldred, Helen Barry, Lionel Brough and William Duck. Mr. Willard was thoroughly well established in his profession, when in September, 1881, he joined the company at the Princess Theatre, London, where he remained five years and gained an enviable reputation as a player of villain's parts. For four years following this he played at London theatres, always in the capacity of "bad man," and in order to shake the thraldom of these rôles, he leased the Shaftesbury Theatre, where he produced "The Middleman" on August 29, 1889. Its success was of such a degree that he determined to bring it to America, opening at Palmer's, now Wallack's, on November 10, 1890. From that time on Mr. Willard has been a visitor to these shores almost every year, some of the plays in which he has been seen here being "Judah," "John Needham's Double," "Wealth," "Old Soldiers," "The Professor's Love Story," "A Fool's Revenge," "Hamlet," "The Rogue's Comedy," "The Physician," "All for Her," "Tom Pinch," "David Garrick," "Punchinello," "The Cardinal," "The Brighter Side," "Lucky Durham," "The Fool's Revenge," "A Pair of Spectacles," "The Man Who Was" and "Colonel Newcome."



**A**N interesting figure in the light opera world, one who takes most flirtatious chances with professional caste by moving back and forth, just as the chance offers, between small bits and leads with an ease and facility almost hard to grasp, Erminie Earle has had both a busy and interesting career and in several instances she has done most praiseworthy work, showing a lack of opportunity, rather than talent, in proof of her failing to attain leading parts permanently. A native of Louisville, Ky., Miss Earle, whose real name is Irma Earle Boulware, first attracted attention in stage circles when she played at the Casino in a minor bit in "In Gay New York." She then appeared at this same playhouse in "The Belle of New York," with which piece she remained three years, including the long run at the Shaftesbury Theatre, London. Miss Earle liked London, and the Londoners liked Miss Earle, so she remained there several years, principally singing in the music halls, though in December, 1901, she appeared at the Globe Theatre in a musical piece entitled "Hidenseek." Miss Earle returned to her native land in the spring of 1903, appearing at the Criterion Theatre with James T. Powers in "The Jewel of Asia." The season of 1903-04 and also the season following, she played the rôle of Josey May in "The Runaways," in which part she succeeded Fay Templeton. Miss Earle then spent a year in Joe Weber's company, playing in "Higgledy Piggledy" and "Twiddle Twaddle," and in the spring of 1908 she was rather inconspicuously cast in the production of "The Hotel Clerk," in Philadelphia.

ELFIE FAY, delightful and inimitable comédienne that she is, has every reason to feel proud of the professional position she has won for herself, quite alone and unaided, solely upon the strength of her talents alone, and she holds her own with the theatregoing public to a degree wonderful to behold. By methods wholly original and unique, with a wonderfully developed sense of humor, she has climbed to the top pinnacle of



public favor, her really striking initiative spirit finding an outlet by almost daring originality and sheer cleverness. It is probably only the most natural thing, however, that the daughter of so famous a player as the late Hugh Fay should make her mark in the stage world, too, and the public that worshiped at her father's shrine a few years ago has now turned to pay homage to this brainy, ambitious girl. It was in the Hoyt forces that Miss Fay received her early stage training, appearing in "A Milk White Flag" and "A Day and a Night." It was on February 26, 1900, at the Victoria Theatre, that she became famous in a night, playing quite a minor rôle in "Mam'selle 'Awkins," but by her merry capers and antics she made a tremendous hit, quite overshadowing the principals, and from that time

forth the name of Elfie Fay has been known upon every hand. She soon made her début upon the vaudeville stage, doing a highly diverting turn as the Sousa Girl. By this time Miss Fay's fame had spread across the Atlantic and she spent the season of 1901-02 in Europe, appearing in London with Henry E. Dixey in "The Whirl of the Town," and in a special revival of "The Belle of New York." She also appeared in the music halls, scoring a tremendous triumph, later winning further glories in Paris, Berlin and Budapest, in the last mentioned re-appearing in "The Belle of New York." Returning to this country, Miss Fay was seen in vaudeville for a long time. In the spring of 1904 she was leading lady in "The Southerners," at the New York Theatre, and the next year was seen at the Colonial in "The Athletic Girl," and in Chicago and Boston in a piece called "Kafoozelum." The season of 1905-06, Miss Fay starred at the head of her own company in the musical comedy, "The Belle of Avenue A," winning any amount of added glories, and she could have held a permanent place among our stellar lights,—it's hers for the asking even now,—had not the blandishments of vaudeville proven too strong to resist, and for the past two seasons she has been a headliner attraction in our leading vaudeville theatres. Miss Fay, with her dainty, graceful, girlish personality, is a keen delight to watch behind the footlights, and her happy faculty of bringing forth an act of absolute originality makes her name a glad addition to any bill.

ANNIE RUSSELL, of delicate, sympathetic personality and with a winsome girlishness that will apparently be part of her until the end of time, has done many notable things on the American stage and has occupied a position in the stellar heavens that has long been the envy of her less fortunate sisters. An Englishwoman by birth, Miss Russell came into the world in Liverpool, but very soon after her family migrated to Montreal, Canada. When a child of about ten, she made her stage debut with Rose Eytinge, and after a season with that actress, she joined Haverly's juvenile "Pinafore" company. Then came a trip of seven months to the West Indies with E. A. MacDowell's company. Upon her return to this country, Miss Russell was engaged to play the title rôle in "Esmeralda," at the Madison Square Theatre, in which she was most successful. After this she spent a lengthy term under John Stetson in "Hazel Kirke," "Confusion" and "Pique." On April 13, 1885, Miss Russell joined the Madison Square Stock, with which she remained four years, appearing in the productions of "Sealed Instructions," "Engaged," "Broken Hearts," "Our Society," "Elaine," "The Martyr" and "Captain Swift." A serious illness removed her from the stage and she did not reappear in public until November 12, 1894, when she appeared at Wallack's in "The New Woman," and she was also seen that season in a revival of "Esmeralda," and two one-act plays, "Lethe" and "Romeo's First Love." After a season as leading woman with Nat C. Goodwin, Miss Russell divided the following year between "Sue" and "The Mysterious Mr. Bugle." The season of 1897-98 she was first with Sol Smith Russell in "A Bachelor's Romance," then in "The Salt of the Earth," at Wallack's, and appeared in London in "Dangerfield '95" and "Sue." She took her permanent place among the stellar lights in October, 1898, and has appeared in the following plays: "Catherine," "Miss Hobbs," "A Royal Family," "The Girl and the Judge," "Mice and Men," "The Younger Mrs. Parling," "Brother Jacques," "Jinny the Carrier," "Major Barbara" (played in London only), "Friend Hannah," "A Midsummer Night's Dream" and "The Stronger Sex."



HARRY CORSON CLARKE is an enterprising figure in the world of farce comedy, whether it be in stock, vaudeville or starring. He was born in New York City, the son of H. G. Clarke and a grandson of C. W. Clarke, who was stage manager of Barnum's Museum in 1866, and previous to that did notable work at the Bowery Theatre for several years. Mr. Clarke (and we are now back with Harry Corson of that ilk) practically began his stage career in 1884 in the cast of "The Lights o' London." He then appeared in Maud Granger's company, and after one or two other traveling engagements, he drifted into the stock company field, where he soon gained a reputation as a character comedian. With the Lyceum Theatre Stock, Denver, and the Frawley Stock, San Francisco, he was specially successful. Mr. Clarke gained a sufficiently large following in the west to brave a starring venture and he started out in 1898 in "What Happened to Jones." After this came a season starring in "What Did Tompkins Do?" and he then spent a season with the Berger Stock, Washington, D. C. This was followed by another stock season in San Francisco, after which he starred for several seasons in a repertoire of farce comedies. For several seasons past Mr. Clarke, supported by Margaret Dale Owen, has been playing dramatic sketches in vaudeville. The summer of 1908, he made quite a hit in "The Mimic World," at the Casino, and the greater part of 1908-09 he spent in Europe, playing in the music halls, and also appeared in the provincial production of "The Dollar Princess."

**J**EAN DE RESZKE, whose position in the world of tenors has been the most remarkable of the present generation, has given joy to countless thousands of music lovers, and pity, indeed, that he no longer sings in public. M. de Reszke was born in Warsaw, Poland, the eldest of the four children in his family, and was a choir singer as a boy. His voice developed surprising qualities, and was promptly placed under some of the best teachers in Europe. When a youth of two-and-twenty, he made his début at Venice as Alfonso in "La Favorita," and a few months later he sang the same rôle before the London public. In those early days he was looked upon as a baritone singer, but after studying in Paris, under Prof. Sbriglia, his voice showed the pure tenor tones for which he very soon became celebrated. He sang in all parts of Europe for a long time, being most successful in London, Paris and Madrid. It was not until he was lacking exactly one month of his fortieth birthday that Jean de Reszke first sang in America, at the Metropolitan Opera House, December 14, 1891, as Romeo in "Romeo and Juliette." His success was an operatic sensation and with every appearance he drew crowded houses to the Metropolitan. Among some of the rôles in which he won special favor here may be mentioned Faust, Otello, Lohengrin, Siegfried, Werther, Rhadames in "Aida," Don José in "Carmen," Vasco in "L'Africaine," Jean in "Le Prophète," Walther in "Die Meistersinger," Lancelot in "Elaine," Raoul in "Les Huguenots," Chevalier des Grieux in "Manon," Tristan in "Tristan und Isolde," and Rodrigue in "Le Cid." He sang in this country seven years in all, and his popularity never abated in the least. De Reszke now conducts a singing school in Paris, is constantly besieged by operatic aspirants and so lucrative has this become that it is highly improbable he will again be seen in public.



**F**REDERICK TRUESDELL has every reason to feel proud of what he has accomplished during the dozen years he has been in professional harness, as he has made such steady progression that now he is numbered among our most popular leading men. He was born in Montclair, N. J., but passed the greater part of his youth in Chicago, Ill., and is a graduate of Yale. In 1896, after some amateur experience, he decided to adopt the stage professionally, making his début with Daly's company. He was with this organization for two years, during which time he was cast for parts in "London Assurance," "The School for Scandal," "Much Ado About Nothing," "Meg Merrilies," "The Tempest" and "La Poupée." Following this good experience, Mr. Truesdell was a member of William H. Crane's company for a season, playing in "A Virginia Courtship," "Worth a Million" and "The Head of the Family." He started out, the season of 1899-00, with Mr. Crane in "Peter Stuyvesant," leaving him, in November, 1899, to create Malluch in "Ben-Hur." The season after this he was Dr. Watson in "Sherlock Holmes," with William Gillette, and the next year he was in "Sky Farm." The two years following he devoted respectively to Mrs. LeMoyné in "Among Those Present," and Mrs. Langtry in "Mrs. Deering's Divorce" and "The Degenerates." The seasons of 1904-05-06, Mr. Truesdell was Billy Bolton in "The College Widow," and the two following seasons he was leading man with Carlotta Nillson in "The Three of Us." During 1908-09 he was seen with Mary Mannerling in "The Struggle" and "A House of Cards," with Bertha Kalich in "The Unbroken Road" and with Charles Richman in "The Revellers."

BY a series of most admirable portrayals within the last eight years, Bruce McRae has come to be regarded as one of the most capable actors on the American stage, and to-morrow's stage history will unquestionably find his name enrolled among the stellar ranks, to which distinction he has long been entitled. Mr. McRae was born in London, England, of Scotch and English parents, and at sixteen went to New Zealand and engaged in cattle ranching. Later, adopting the profession of surveyor, he spent five years in Australia, opening up Government reservations for pioneer settlers. In 1890, he came to this country, took charge of a cattle ranch at Fort Laramie, Wyoming, and a year later made his first appearance on any stage, supporting Elsie de Wolfe and Forbes Robertson in "Thermidor" at Proctor's 23d Street Theatre. The two years following this he appeared in "Aristocracy," and then spent one season in "Shenandoah." The season of 1895-96 Mr. McRae played in "The Fatal Card," and the following year supported Miss Olga Nethersole, playing the leading juvenile rôles in "Camille," "Denise," "Frou-Frou," "The Wife of Scarli" and "The Daughter of France"; after which came two years as leading man with Herbert Kelcey and Effie Shannon in "A Coat of Many Colors" and "The Moth and the Flame." Mr. McRae then created the rôle of Dr. Watson in "Sherlock Holmes," with William Gillette, followed by two seasons as principal support to Miss Julia Marlowe, playing Captain Trumbull in "Barbara Frietchie" and originating Charles Brandon in "When Knighthood was in Flower." Then came five years as leading man with Miss Ethel Barrymore, appearing with that actress in: "Carrots," "A Country Mouse," "Cousin Kate," "Sunday," "A Doll's House," "Alice Sit-by-the-Fire," "Captain Jinks," "The Silver Box" and "His Excellency the Governor." During this time Mr. McRae also participated in a number of special productions, such as the Miller-Anglin revival of "Camille," the matinée of Berton's "Yvette," "The Embarrassment of Riches," at Wallack's, and as leading man of the Bellows Stock Company, at Elitch's Gardens, Denver, for the summer of 1906. The following summer was spent in Chicago with "Genesee of the Hills," supporting Edwin Arden. In the fall of 1907, Mr. McRae left Miss Barrymore and appeared first in "The Step-sister," in December was engaged by Harrison Grey Fiske to support Mrs. Fiske in Ibsen's "Rosmersholm" and in the summer of 1908 toured the Pacific coast with "The Thief," playing Kyrle Bellew's rôle. The season of 1908-09, he rejoined Miss Barrymore's company, playing Paradine Fouldes in "Lady Frederick." Mr. McRae is a nephew of Sir Charles Wyndham, the eminent English actor, and of the late Bronson Howard, the American playwright.



## January 16

## Forbes Robertson

FORBES ROBERTSON, one of the most expressive and sympathetic of England's actors, has become as popular with American audiences as with those of his native country. He made his stellar début in this country the season of 1903-04, presenting "The Light that Failed," and his wonderful portrayal of "Hamlet," returning the following season with a new play, "Love and Man." He was also here the season of 1906-07, presenting "Cæsar and Cleopatra," and "Mice and Men." But Mr. Robertson was by no means a stranger in this country upon his first stellar appearance, for he was first seen here in 1885, with Mary Anderson, playing Romeo, Orlando, Claude Melnotte, Pygmalion, etc., and again in 1891, supporting Elsie de Wolfe as Martin Huygon in "Thermidor." Mr. Robertson was born in London, educated in England, France and Germany, and originally intended to become a painter. He studied elocution under John Millard and began his stage career in 1874. In his early days he had the benefit of excellent training in the supporting of such stars as Charles Calvert, Genevieve Ward, the Bancrofts, Modjeska and Sir Henry Irving. Then came his association with Mary Anderson, after which he was with John Hare and again with Irving. Mr. Robertson next joined forces with Mrs. Patrick Campbell, playing a large repertoire for several years, and he then became an independent actor-manager, being conspicuously successful. On December 22, 1900, he married Gertrude Elliot, the American actress, who has been his leading woman most of the time since. Among the original plays which Mr. Robertson has recently produced, one may mention "The Conqueror," "Mrs. Grundy," "The High Bid" and "The Passing of the Third Floor Back," in which last he is to tour this country, the season of 1909-10.



## January 17

## Edna Wallace Hopper

MOST happily has Edna Wallace Hopper been called "the daintiest of comédiennes," and if ever a name were apropos it would certainly appear in this instance. This charming little woman seems the acme of perishable bric-à-brac, and as time goes on she retains all her youthful charm and fascination that endeared her to theatregoers over ten years ago. Miss Hopper is a Californian by birth, and was educated at the Van Ness Seminary in San Francisco. When a girl of sixteen she chanced to meet Roland Reed, and, more in a spirit of fun, she accepted his offer to join his company, opening in Boston on August 17, 1891, in "The Club Friend," later supporting him in "Lend Me Your Wife." The next season she was a member of Charles Frohman's forces, appearing in "Jane," "Chums" and "Men and Women." On January 25, 1893, she created the rôle of Wilbur's Ann in "The Girl I Left Behind Me," being the occasion of the opening of the Empire Theatre. She married De Wolf Hopper on June 28 of that year and a few weeks later succeeded Della Fox as Paquita in "Panjandrum." In October she returned to the Frohman fold, playing Dolly Chester in "The Younger Son" at the Empire and Betsy in "Poor Girls" at the American. She then rejoined the Hopper organization, and for the next three years was Mataya in "Wang," Merope Mallow in "Dr. Syntax" and Estrelida in "El Capitan." She left the Hopper company in 1898, divorcing the comedian a short time afterward, and the season of 1898-99 she divided between "Yankee Doodle Dandy" and the star cast of "La Belle Hélène" at the Casino. The next season Miss Hopper was co-starred with Jerome Sykes in "Chris and the Wonderful Lamp," and the two following seasons was Lady Holyrood in "Florodora." In October, 1902, she created Wrenne in "The Silver Slipper," was then in vaudeville for a time, and in 1904 starred under Frank McKee in "A Country Mouse." She next appeared in David Belasco's big revival of "The Heart of Maryland," was then in "The Three Graces" in Chicago, and in 1906-07 she was first with Lew Fields in "About Town" and then in "The White Chrysanthemum." For the past two years she has been featured as Sadie Woodis in Cohan's "Fifty Miles from Boston."



FEW actors are better equipped, both physically and temperamentally, to play leading juvenile and romantic rôles than Lynn Pratt and it is in this line of work that he has been fast adding to his reputation the past few years. In the early part of his stage career this young actor had the wisdom to associate himself with stars of the classic and romantic school, for instance such as Madame Rhea, Margaret Mather, Ada Rehan and Madame Modjeska, from each of whom he gained much admirable schooling. He was a member of Miss Mather's company at the time of her gorgeous revival of "Cymbeline," at Wallack's Theatre, in January, 1897. Beginning with the season of 1900-01, Mr. Pratt devoted his talents to the plays of to-day, appearing first with Archie Boyd in "The Village Postmaster," later supporting Harry Lacy in "The Still Alarm." The next season he was with Thomas Q. Seabrooke in "A Modern Crusoe," and divided the year following between Elizabeth Tyree in "Captain Molly" and Cecil Spooner in "My Lady Peggy Goes to Town," in which he was most successful as Beau Brummell. Mr. Pratt began the season of 1903-04 with Charles Richman in "Captain Barrington," and in the spring of 1904 he became leading man with Rose Coghlan. He remained with Miss Coghlan for two and a half years, she pronouncing him one of the best leading men she ever had, being cast for Geoffrey Townsend in "The Greatest Thing in the World," Julian Beauclerc in "Diplomacy" and the title rôle in "The Duke of Killicrankie," which part John Drew played originally. The season of 1906-07, Mr. Pratt appeared at the Astor Theatre in "The Daughters of Men," also in "Genesee of the Hills," and then rejoined Miss Coghlan, playing Sir George Crofts in "Mrs. Warren's Profession." He spent the next season in the support of Mary Shaw, playing in "Ghosts," "Candida" and "Mrs. Warren's Profession," and, 1908-09, he was seen in vaudeville, supporting Amelia Bingham in her famous act, "Big Moments from Great Plays," and he was also a vaudeville headliner upon his own account, presenting a sketch by Sewell Collins, "The Blue Danube." During his rather brief career, this young actor has appeared under the management of Augustin Daly, Henry B. Harris, Harison Grey Fiske, C. J. and B. C. Whitney, Cohan and Harris, etc. Mr. Pratt is a most earnest, studious and ambitious player, mentally alert and splendidly determined, and his high standard of past excellence merely indicates his greater future development.



The gorgeous pageantry of times gone by,—

The tile, the tournament, the vaulted hall,—

Fades in its glory on the spirit's eye,

And fancy's bright and gay creation—all

Sink into dust, when reason's searching glance

Unmasks the age of knighthood and romance.

—S. L. Fairfield.

## January 18

## Olga Nethersole

OLGA NETHERSOLE was born in Kensington, London, being of Spanish descent, and was educated in England and Germany. Upon the death of her father, she was compelled to make her own way in the world, and decided upon the career of an actress, having had some amateur experience. She made her début in the spring of 1887 with Charles Hawtrey in "Harvest," touring the provinces. In July, 1888, she appeared for the first time before a London audience, in "The Union Jack," at the Adelphi, was later at the St. James in "The Dean's Daughter" and back at the Adelphi in "The Silver Falls." Miss Nethersole then became a member of John Hare's forces, with whom she remained four years, aside from a period of ten months, when she and Charles Cartwright co-starred through Australia. With Mr. Hare she appeared in "The Profligate," "La Tosca," "A Fool's Paradise," "Diplomacy," etc. After a brief term at the Criterion in "The Silent Battle," Miss Nethersole leased the Court Theatre, in January, 1894, and produced "The Transgressor." On October 15, of that year, she made her début on the American stage, at Palmer's Theatre, in this same piece, and she has made nine tours of this country in all, appearing here during the seasons of 1894-95, 1895-96, 1896-97, 1898-99, 1899-00, 1900-01, 1905-06, 1906-07, 1907-08 and 1908-09. The complete list of plays which Miss Nethersole has presented in America is composed of "The Transgressor," "Camille," "Denise," "Frou-Frou," "Romeo and Juliet," "The Wife of Scarli," "Carmen," "A Daughter of France," "The Second Mrs. Tanqueray," "The Termagant," "Sapho," "The Profligate," "The Labyrinth," "Magda," "Adrienne Lecouvreur," "The Awakening," "The Enigma," "I'Pagliacci," and "The Writing on the Wall." Between times in her tours of this country, Miss Nethersole has appeared on the London stage in many of the above mentioned plays, as well as in "The Notorious Mrs. Ebbsmith," "The Flute of Pan" and "The Gordian Knot," and in the spring of 1907 she played a most successful term in Paris in several of her famous parts.



## January 19

## Harry Davenport

HARRY DAVENPORT is certainly deserving of every serious consideration at the hands of the theatregoing public, for not only is he a member of a most distinguished stage family, but he has long upheld a splendid record of professional achievements upon his own account. The son of E. L. and Fanny (Vining) Davenport, their ninth and youngest child, Mr. Davenport was born in New York City, and when but a youngster of five he appeared with his father as the boy in "Damon and Pythias." He had several years' experience as a child actor, including a term in the original juvenile "Pinafore" company. After attending school, Mr. Davenport resumed his stage career in the support of his sister Fanny, originating Angellotti in "La Tosca." A few of his other engagements during the first half-dozen years of his career were: with Edward Harrigan in "Reilly and the Four Hundred," in the original production of "Incog," with Joseph Grismer and Phoebe Davies in "The New South," in "The Rainmaker of Syria," at the Casino in "The Voyage of Suzette," at the American with Frank Mayo in "Pudd'nhead Wilson," and in "Kismet." After directing the stock company at the Girard Avenue Theatre, Philadelphia, for a time, Mr. Davenport became a member of the Casino forces, where he appeared for three seasons, playing in "The Belle of New York," "In Gay Paree," "The Rounders" and "The Lady Slavey." Since then Mr. Davenport's engagements have been as follows: season of 1900-01, title rôle in "The Burgomaster" and with Edna May in "The Girl from Up There"; 1901-02, in "The Liberty Belles" and "The Defender"; 1902-03, with Ethel Barrymore in "A Country Mouse"; 1903-04, with Sam Bernard in "The Girl from Kay's"; 1904-05, and the season following, with Lew Fields in "It Happened in Nordland"; and for the past three years, aside from a brief time in the fall of 1907, when he played in "Fascinating Flora," he and Mrs. Davenport, known professionally as Phyllis Rankin, have been doing a sketch in the vaudeville theatres.

VERY few actresses there are who have retained their hold upon the public affections with a greater degree of constancy than Minnie Dupree.

And, best of all, her popularity is greater to-day than ever before, because she has won countless new admirers by her work in "The Road to Yesterday." If Miss Dupree never does anything half so good in years to come, which is certainly highly improbable, she will always occupy a conspicuous place in the hearts of the public by her portrayal of Elspeth Tyrell in this highly successful play, successful largely on account of its leading actress' faultless portrayal of a delightful rôle. There was a fascination about everything Miss Dupree did in "The Road to Yesterday," in fact, one may safely declare that she revealed talents as a *comédienne* hitherto unsuspected, or, at any rate, they never had the proper opportunity. She was bewitchingly capricious, daintily feminine and potently fascinating, all in one and the same moment, and her entire second act was played in a spirit of comedy strongly reminiscent of the art by which Lotta and Maggie Mitchell delighted theatregoers of yesterday. It was an achievement of which Miss Dupree may feel distinctly proud, and it will mark a brilliant epoch in her career. Previous to her hit in this play, this young actress had many personal successes to her credit, a few of them being with William Gillette in "Held by the Enemy," Richard Mansfield in "Don Juan," Nat C. Goodwin in "A Gilded Fool," Russ Whytal in "For Fair Virginia," in "The Great Northwest" and in London with Mrs. Leslie Carter in "The Heart of Maryland." She also created Helen Stanton in "The Music Master," with David Warfield. There is a note of perfect sincerity in everything that Minnie Dupree does, she apparently being in harmony with all her rôles, whether it be the delicate pathos of Claude in "The Two Little Vagrants" and Kathie in "Old Heidelberg," or the girlish comedy of Clara in "The Climbers" and Kate in "Way Down East," she succeeds in carrying out the illusion perfectly, a faculty bespeaking the artist.



There's nought in this bad world like sympathy;  
 'Tis so becoming to the soul and face—  
 Sets to soft music the harmonious sigh,  
 And robes sweet friendship in a Brussels lace.  
 —Byron's "Don Juan."

# January 20

# Herbert Corthell

HERBERT CORTHELL has contributed several excellent comedy portrayals to the New York stage within the last few years, and his services have been greatly in demand for a certain type of humorous good-natured rôles. Born in Boston, Mass., Mr. Corthell's early career was devoted to stock and repertoire companies, his last engagement in this line being as principal comedian with the Frankie Carpenter Company, a popular favorite in New England towns, during the season of 1900-01. He made his Broadway début the next season as a member of the Proctor Stock, playing such parts as Marcus Brutus Snap in "A Night Off," John Smith in "Why Smith Left Home," Ebenezer Griffing in "Nancy and Company," and Erastus Underholt in "My Friend from India." The summer of 1902, Mr. Corthell was a member of the Bijou Musical Comedy Company, at Atlanta, Ga., and the following winter season he toured on the road in a musical farce called "Hunting for Hawkins." After a tour over the popular priced circuits in a melodrama, "Searchlights of a Great City," Mr. Corthell was seen in "Girls Will Be Girls," and returned to Broadway at the Hudson Theatre with Robert Edeson, as Billy Saunders in "Strongheart." The season of 1905-06, he was at the New Amsterdam, under Klaw and Erlanger, as Prince Plump in "The White Cat," and after the close of this spectacle, he was Billy Ashe in "The Galloper," with Raymond Hitchcock, with which piece he remained the greater part of the season of 1906-07. The season following this he was with Lillian Russell in "Wildfire," and during 1908-09 he was first in "Father and Son," then in "The Traveling Salesman" and finally in "Going Some." Mr. Corthell is especially well suited, physically and temperamentally, to the style of parts with which he has become identified, and he has little trouble now in finding an outlet for his talents each season.



# January 21

# John W. Bratton

A BUSY and energetic song writer is John W. Bratton and many have been the musical hits that he has placed upon the market. His songs have a rhythm about them, pleasing and "catchy," that gives them quite a lasting popularity, and he has turned out considerably over two hundred musical compositions. Mr. Bratton claims Wilmington, Del., as his birth-place, in which city he received a public school education. After a course at the Philadelphia College of Music, he became a song composer and among his greatest successes have been "The Sunshine of Paradise Alley," "Henrietta! Have You Met Her?" "I Love You in the Same Old Way," "Isabella," and "In a Cosey Corner," which last was introduced most successfully into "The School Girl," at Daly's. Mr. Bratton has also supplied the music for several musical comedies, among them being "Hodge, Podge and Co.," produced by Peter F. Dailey, and "The Man from China," with Charles Bigelow, put on at the Majestic Theatre. To all appearances a confirmed bachelor, Mr. Bratton surprised all his friends on May 22, 1907, by marrying Dorothy Zimmerman, a young woman who had appeared in a minor rôle in "The Man from China," and was more recently with "Buster Brown" and "The Little Cherub." Mr. Bratton has had more than the ordinary success as a composer and is most ambitious to turn out a really worthy comic opera.

THE name of Robert L. Dailey is fast becoming a leading factor among our most popular musical comedy entertainers. With the assumption of each new rôle he gains in professional caste and also adds to his ever increasing army of admirers. Mr. Dailey's style of humor is of a particularly ingratiating sort, clean-cut, individual and entertaining, and it was an especially happy thought of the critic who once said of him: "Mr. Dailey's quaint humor bubbles up like the froth on a glass of good champagne, and is just as exhilarating as the wine itself"—a witty and clever tribute to a witty and clever comedian. Like his late lamented brother, Peter F. Dailey, whom he resembles in his fun-making qualities in many ways, he began his climb up the stage ladder in the world of vaudeville, in which he flourished triumphant for several years. Mr. Dailey's first Broadway hit of any consequence was in the spring of 1902 when he appeared at Wallack's Theatre in E. E. Rice's production of "The Show Girl," his portrayal of the stranded showman, Garrick Forrest Macready, being an unique, original creation that gave him an excellent start in Broadway favor. He followed this up, in the summer of 1904, by an equally successful performance as Richard Congood in "Paris by Night," at the Madison Square Roof Garden. Indeed Mr. Dailey's hit in this piece was of such proportions that, in company with Bert Leslie, he co-starred in it all the season following, the stellar combination of Leslie and Dailey being one of the most fortunate of its kind. The season of 1905-06, they were seen in the leading vaudeville houses in the quaint slang classic, "Going Abroad," and their success reached from the Atlantic to the Pacific. After dissolving partnership, Mr. Dailey succeeded Otis Harlan in the rôle of Theodore Banting in "The Vanderbilt Cup," in the support of Elsie Janis, where he was allowed carte blanche for his sparkling humor, and to say that he won a big personal success, gaining lasting favor with the theatregoing public over the country, is putting it mildly. He followed this up by a season's return to his first love, the vaudeville stage, and with his highly diverting skit, "Fun on a Trolley Car," he held his own in the headliner class in his usual praiseworthy fashion. Though our vaudeville managers were loath to lose an attraction of his caliber, Mr. Dailey, always eager for new professional conquests, returned to the field of musical comedy, the season of 1908-09, and as Stephen Hustleford in George M. Cohan's production of "The American Idea," at the New York Theatre, he scored the success of his career thus far. It has been announced that the Cohan and Harris Comedians is to be a permanent organization and with Mr. Dailey as its leading comedy spirit, its future outlook is of the brightest. With unusual modesty and determinate ambition, this young comedian has made steady progress in his career and, more to his credit, he has won his success by sheer talent and the faculty for application and hard work.



A TRULY inimitable comédienne is Zelda Sears, and with methods wholly original and unique she has made a name for herself in the stage world of which she has every reason to feel proud. She has fought bravely and courageously for the honors that are now hers, and our theatre-goers are appreciatively responsive in their acknowledgment of her standing as an artiste. Miss Sears is a Michigan girl by birth, having come into



the world on a farm near a village called Brockway, close to the foot of Lake Huron. When a girl of sixteen she became a journalist, serving first on a paper at Port Huron, Mich., and later doing free lance work in Chicago. Upon her decision to follow a stage career, Miss Sears began at the bottom of the stage ladder, serving in the ballet of a Broadway musical production. After this came several years of good rugged experience in traveling companies and Western stock organizations, with much study, a lot of hard work and very little recognition. It was the spring of 1900 that found Miss Sears' professional fortunes taking a decidedly upward turn, she appearing at the Manhattan Theatre in "Woman and Wine," under William A. Brady. A year later she was seen at the same playhouse as Lizzie Brown in Clyde Fitch's "Lovers' Lane," and from that moment the professional future of Zelda Sears was practically assured for all time. Mr. Fitch became greatly interested in her work, recognizing at once her uncommon gifts as a comédienne, and every season since he has written a part specially for her in one of his various plays, the following being a complete list of her Fitch rôles: Lizzie McCall, the Jersey shopper, in "Glad of It"; Green, the garrulous maid, in "The Coronet of

a Duchess," supporting Clara Bloodgood; Caroline Green, the physical-culture teacher, in "Cousin Billy," with Francis Wilson; Genevieve Crespigny, the lovelorn landlady, in "The Truth," with Mrs. Bloodgood; Lucille Purcell, the ambitious elocutionist, in "Girls"; and Mrs. Lewellyn, the jealous wife, in "The Blue Mouse," which last Miss Sears assumed at twenty hours' notice, being present at the last rehearsal of this play when, owing to the illness of the actress originally cast for the part, she volunteered to take up the rôle and, even upon such brief notice, covered herself with glory, winning for all time the confidence and belief of Mr. Fitch and the Shuberts, who produced the play. All of the above Fitch rôles were absolutely inimitable creations, and small wonder that both Mr. Fitch and Miss Sears feel equally grateful for what each has done for the other. Both are geniuses in their own way and it is not surprising that they form such an ideal combination of actress and dramatist.



### Applause

Waits on success; the fickle multitude,  
Like the light straw that floats along the stream,  
Glide with the current still, and follow fortune.

—Franklin.

A YOUNG actor of splendid attainments, admitted to be one of the finest of our light comedians, Thomas W. Ross deserves only the best at the hands of our theatregoers as being one of the most earnest, ambitious actors now before the public. A native of Boston, Mass., Mr. Ross began his stage career in 1892, appearing with the famous Boston Museum Stock. The year following he moved over to the stock company at the Grand Opera House in the same city, following which he appeared on tour with Charles Dickson in "A Good Fellow." Mr. Ross then appeared with stock organizations in Denver and Kansas City, and the season of 1895-96 he was with the Avenue Theatre Stock, Pittsburg. After this came more stock work, in Salt Lake City, and the summer of 1897 he was a member of Daniel Frawley's company in San Francisco. In the fall of that year, Mr. Ross returned East and appeared for half a season with the Park Theatre Stock, Brooklyn. He then went back to Pittsburg and was a member of the Grand Opera House Stock in that city for three and a half years, playing both light comedy and character parts, a few of his most successful rôles being Tony Lumpkin in "She Stoops to Conquer," Bob Acres in "The Rivals," Little Billee in "Trilby," Chambers in "Pudd'nhead Wilson," Augustus Keen Shaver in "My Friend from India," Katzenjammer in "Never Again" and Chilo in "Quo Vadis." Mr. Ross created his first part on a Broadway stage in the spring of 1902, when he was seen at the Savoy Theatre as Teddy Langham in "Soldiers of Fortune," supporting Robert Edeson. In the fall of 1902 Mr. Ross made a tour of the smaller cities as Robert Ridgeway in "On the Quiet," being featured in this part, and on March 12, 1903, he made his début as a full-fledged star at Springfield, Ill., as Edward Campbell, the title part, in "Checkers." He continued to star in "Checkers" most successfully for two years, and then came a season in "A Fair Exchange." The season of 1906-07, Mr. Ross divided between stellar periods in "Popularity," at Wallack's, and on a tour in "The Other Girl." In the spring of 1908 he was Bob Blake in "The Traveling Salesman," on the road, and he divided 1908-09 between a brief stellar appearance in vaudeville in "Awake at the Switch" and a starring tour in "The Fortune Hunter," in which latter piece he enjoyed great popularity. We have few better actors than Thomas W. Ross and the best of success is none too good for him!



Oh, sweet are the tones of affection sincere,  
 When they come from the depth of the heart;  
 And sweet are the words that banish each care,  
 And bid sorrow for ever depart!

—Bulwer.

**H**OLBROOK BLINN has done exceptionally fine work on both the American and English stages and his popularity is equally great in either country. Born in San Francisco, Cal., he is a son of Col. Charles Blinn, a Civil War veteran, and Nellie Holbrook-Blinn, a well-known actress of yesterday. Inheriting his mother's love for the stage, after a course at Stanford University, Mr. Blinn made his début in the early 90's with a Western traveling company. He first appeared in the East, the season of 1892-93, with Joseph Grismer and Phoebe Davies in "The New South," with whom he remained two seasons. He then undertook a daring venture by organizing a company of his own to tour Alaska, being the first dramatic company to visit that part of the map. Upon his return to civilization Mr. Blinn was leading man with Effie Ellsler for a season, and then did similar service with Roland Reed in "The Wrong Mr. Wright" and "The Politician." He was next at Hammerstein's Olympia in the Chinese tragedy, "The Cat and the Cherub," with which piece he went to London and gained a lasting place in the hearts of the Britishers. He remained in England three years, scoring as leading man with Martin Harvey in "The Only Way" and "Don Juan's Last Wager," and was Ib in "Ib and Little Christina." Mr. Blinn returned to America the season of 1900-01 and was in "Ib and Little Christina" at the Madison Square, with Marie Burroughs in "The Battle of the Strong," on the road, and in "To Have and to Hold," at the Knickerbocker. He then went back to London and was seen in "Sweet and Twenty," with Olga Nethersole in "Sapho" and "As You Like It," and as Napoleon in the opera, "The Duchess of Dantzig," which rôle brought him great success. He reappeared on the New York stage in this same part in January, 1905, at Daly's, and he has remained here since, appearing, 1905-06, in "The Duchess of Dantzig," "The Clansman" and "The Plainsman"; 1906-07, in "Man and His Angel," with Eleanor Robson in "Salomy Jane" and "Merely Mary Ann," and "The Man of the Hour"; 1907-08, with Arnold Daly in repertoire and, 1908-09, with Mrs. Fiske in "Salvation Nell."



**A**N actress whose work has won considerable favorable comment and who displays a fine spirit of sincerity in all her acting, Margaret Fuller is a distinct credit to her profession and deserves every possible encouragement. She is a native of New York, but passed all her girlhood in Washington, D. C. When she decided upon the stage as a life work, Miss Fuller went about it in a thoroughly business-like way, leased the Knickerbocker Theatre for a single matinée, engaged a company of her own and made her début March 22, 1898, in the title rôle in "Camille." Her temerity had its reward, however, for Daniel Frohman promptly engaged and sent her out with a touring company in "The Prisoner of Zenda," to play the Princess Flavia. The season of 1900-01, Miss Fuller was leading woman with Maelyn Arbuckle in "The Sprightly Romance of Marsac," later appearing in "Unleavened Bread." The year following she was first with John Mason in "The Altar of Friendship," and then appeared in Chicago in the melodramas, "The Price of Peace" and "Jim Bludso." Miss Fuller next played a brief term with J. E. Dodson and Annie Irish in "An American Invasion," and was for three years a member of Eleanor Robson's support in "Merely Mary Ann." She began the season of 1906-07 in "The Judge and the Jury," at Wallack's, was next with Kyrle Bellew and Fannie Ward in "An American Invasion" and then accompanied Miss Ward abroad, playing with her at the Waldorf Theatre, London, as Mag in "In the Bishop's Carriage." Returning to this country, Miss Fuller appeared on tour during 1907-08 as Ruth Carney in "The Girl Who Has Everything," supporting Isabel Irving, and, 1908-09, she reappeared with Miss Ward, in this country in "The New Lady Bantock" and in London in "Eunice."



VINIE DALY is a loyal devotee to the art of Terpsichore, and she has built up quite a name and following for herself by her unquestioned talents as a dancer. In the realm of vaudeville, to which branch of the profession Miss Daly is now lending her time and talents, she occupies a happily conspicuous position, and few there are, in her particular line, more popular than she. But her skill as a dancer is only to be expected when one considers the talented family of which she is a member. The daughter of Lizzie Derious Daly, niece of Dan, Timothy, Lucy and Margaret Daly, first cousin to Nellie, of the same ilk, she comes naturally by her grace and it is the only to be expected thing that she excels as a dancer. For several years Miss Daly and her mother did a joint dancing specialty in the vaudeville houses in this country, as well as the leading music halls of the European capitals. Nor have her talents been confined exclusively to the vaudeville stage by any manner of means. For instance she was Parthenia in "The Southerners," at the New York Theatre, in the spring of 1904, and later in that year appeared at the Casino as Cora Melon in "Piff, Paff, Pouf." The next year she was seen as Lena in "The Rollicking Girl," with Sam Bernard, and then she succeeded Ethel Levey as leading woman with George M. Cohan, playing Dolly Johnson in "George Washington, Jr." So Miss Daly's popularity is equally as great in musical comedy as in vaudeville.



LOUIS MASSEN has been most active in stage circles for considerably over a quarter of a century, and he has taken an added interest of late by several excellent performances on Broadway, from which he had been absent for a number of years. During his career he has had the good fortune to be associated with several of our best known stars, such as Adelaide Neilson, Joseph Jefferson, Edwin Booth, Mary Anderson and Alexander Salvini. But it was as a member of the Madison Square Stock that he will always be best remembered, having been a member of that famous organization for eight years, appearing, among others, in "Young Mrs. Winthrop," "Saints and Sinners," "Engaged," "Jim the Penman," "Elaine" and "Aunt Jack." The season of 1890-91, after an engagement in "Mr. Potter of Texas," Mr. Massen joined E. S. Willard's company, remaining in the support of that actor for several seasons. Various engagements followed, and he was seen in New York in "Sue," after which the road claimed him for a long time, appearing in "The Sporting Duchess," with Cora Tanner in "Alone in London," in "The Great Ruby," and with Rose Coghlan for three years, principally spent in vaudeville. Mr. Massen returned to his old form in season of 1902-03 by an engagement in "The Prince of Peace," in Chicago, followed by a season with Mary Mannering in "The Stubbornness of Geraldine" and "Harriet's Honeymoon," and a year with Nance O'Neil in repertoire. In September, 1905, he created the rôle of Ramsden in "Man and Superman," with Robert Loraine, a most excellent portrayal, which he played two years. Then came a season divided among "The Hypocrites," "Toddles" and "The Invader," and, 1908-09, he was with Carlotta Nilsson in "Diana of Dobson's," Marie Doro in "The Richest Girl" and Maude Adams in "Joan of Arc."

THERE was a time when the name of Frederick Paulding meant a great deal to New York theatregoers, but he has rather drifted in recent seasons and rarely appears on Broadway. He had none of the struggles of most stage aspirants, for he began his career by starring at the head of his own company, opening at what is now the Fourteenth Street Theatre on February 17, 1877, as Bertuccio in "The Fool's Revenge." He starred for several years in Shakespearean and romantic plays, and then appeared in the support of Fanny Davenport. After appearing with Frank Mayo in "Shadows of a Great City" and "Nordeck," Mr. Paulding joined the forces of Margaret Mather and won widespread fame in the support of that actress, playing Romeo to her Juliet over seven hundred and fifty times. He was then seen in "Philip Herne," and afterward played leading rôles with the Jefferson-Florence combination. He returned to the starry ranks in a melodrama entitled "The Struggles of Life," but returned to Shakespeare in the support of Thomas W. Keene. Mr. Paulding then appeared with Gladys Wallis in "Fanchon the Cricket," Nance O'Neil in "True to Life," Walker Whiteside in repertoire and in vaudeville. Of late years he has been largely identified with stock companies and has appeared with such organizations as the Alcazar Stock, San Francisco, the Thanhouser and Hadley Stocks, Milwaukee, the Boyle Stock, Nashville, and the Davis Stock, Pittsburg. The season of 1901-02, he was Robert Harley in "The First Duchess of Marlborough," supporting Mrs. Le Moyne, and he played Cassius in "Julius Cæsar," with Richard Mansfield, part of the season of 1902-03. He was last seen in New York with Marie Cahill in "Moonshine," at the Liberty Theatre. The season of 1907-08, Mr. Paulding supported Louis James in "The Merry Wives of Windsor" and "The Comedy of Errors," and this past year he was with Adelaide Thurston in "The Woman's Hour," a play from his own pen.



A LEADING woman of splendid attainments, one bound to make professional progression, Dorothy Donnelly has had an unusually successful and busy stage career. She was born in New York City and is one of a family distinguished in stage affairs, her parents being Thomas Lester Donnelly, formerly manager of the Grand Opera House, New York, and Sally Williams, the well-known character actress. She is a sister of Henry V. Donnelly, the comedian, a niece of Fred Williams, and is first cousin to Fritz Williams. After an education gained at the Convent of the Sacred Heart, Miss Donnelly began her stage career the season of 1897-98, appearing on tour with Donnelly and Girard in "My Friend from India." In the fall of 1898, she joined the Donnelly Stock, at the Murray Hill Theatre, with which she remained three consecutive years, working her way up from comparatively small rôles into leading business. The season of 1901-02, Miss Donnelly was first Rose Dunham in "New England Folks," later creating Madame Alvarez in "Soldiers of Fortune," supporting Robert Edeson, a part which she played for over a year. She spent the season of 1903-04 with Arnold Daly in "Candida" and "The Man of Destiny," and the next year she had a busy time of it, first appearing with Mr. Daly in "Candida," then with Marie Doro in "Friquet," next in Maurice Campbell's production of Ibsen's "When We Dead Awake," then in "The Proud Laird," and finally in "On Satan's Mount," in Boston. Since then she has been seen in, 1905-06, "The Little Grey Lady"; 1906-07, "The Daughters of Men"; 1907-08, "The Movers" and "The Lion and the Mouse," and, 1908-09, "The Lion and the Mouse" and "The Sins of Society."

AN actress of infinite charm, one of rare beauty and distinction, Julie Opp is a splendid example of what may be accomplished in a stage career when these happy gifts are added to genuine talent and enthusiasm. She has made an enviable name for herself upon the stage of two continents, her list of enthusiastic followers being equally as great in England as in this country, and, probably best of all, there is an authoritative note, a vivid sense of development and further progression in each new rôle she undertakes nowadays: in brief, Miss Opp is an actress with brains as well as beauty, and she knows how to use them. A native New Yorker and of convent schooling, Miss Opp, after trying her hand at newspaper work, decided to become an actress, making her début in Paris in 1896 as one of the guests in the ballroom scene in "Camille," in Sarah Bernhardt's company. A few months later she went to London and became a member of George Alexander's company, at the St. James' Theatre, opening as Hymen in "As You Like It," afterward playing Rosalind, owing to Julia Neilson's indisposition. On March 27, 1897, still with Mr. Alexander, she created Mrs. Ware in "The Princess and the Butterfly." It was in this same play that she made her début in her native land, the season of 1897-98, with the Lyceum Theatre Company, but she played the leading rôle of the Princess Panonina, and that same season she was also Belle in "The Tree of Knowledge." She returned to London the following season, rejoining Mr. Alexander's forces, and she continued in his support three years, being Antoinette De Mauban in "The Prisoner of Zenda," Rosa Hof in "Rupert of Hentzau," Mrs. Egerton in "The Man of Forty," Annabel East in "The Wisdom of the Wise," Mrs. Herberston in "The Awakening" and Edith Thorold in "The Wilderness." Miss Opp returned to America, the season of 1901-02, playing Marita in "A Royal Rival," supporting William Faversham, and the following year she reappeared in London with Mr. Alexander, playing Katherine de Vaucelles in "If I Were King." Since that time Miss Opp has been permanently identified with American stage affairs, she having become Mr. Faversham's wife on December 29, 1902, and she has appeared in his support exclusively ever since. After a brief absence from the footlights, she played Lady Algy in "Lord and Lady Algy," in the spring of 1904. The season of 1904-05, she was Hilda Gunning in "Letty," a fine piece of comedy acting, followed by a season's absence from the stage, and then she was Lady Diana in "The Squaw Man." Another season's retirement followed this and during 1908-09 she gave a rarely beautiful and effective portrayal of Donna Theodora in "The World and His Wife." Miss Opp deserves every credit in the world for the long list of successes that she has known, and it is a splendid thing to contemplate that hers is a future full of happy, roseate work, worthy of the standard that she has maintained since the very beginning of her career.



FITTED by nature, training and the advantage of stage work, Cecil Spooner stands to-day the recognized soubrette of America. Her original methods and magnetic personality won her immediate attention from her first appearance on the stage as a child, her immense popularity being a tribute to her artistic acting and clever dancing. She has true emotional depths and clever comedy touches that sway her audiences at will from



tears to laughter. Miss Spooner is a member of the famous Spooner family, and, along with her sister, the brilliant Edna May Spooner, and her mother, Mrs. Mary Gibbs Spooner, forms a trio conspicuous in the annals of the stage. Miss Spooner made her Broadway début in the spring of 1903, appearing at the head of her own company at historic Daly's in "My Lady Peggy Goes to Town." Of her own personal success there was never a doubt, the metropolitan press and public alike proclaiming her and placing her in the permanent stellar ranks. This venture brought Miss Spooner many offers, out of which she accepted one to star under Charles E. Blaney in the soubrette rôle of "The Girl Raffles," and the wonderful result is now stage history.

The past season she attracted general attention by her phenomenal business in return dates with "The Girl Raffles" and a new piece, "The Dancer and the King." Mr. Blaney's two plays, with his dainty star, formed a strong magnet that drew crowded houses everywhere, one critic saying, "No actress in her particular line now graces the stage capable of giving the performance that Cecil Spooner gives of the rollicking, jolly soubrette, with the touches of true art that win and hold the approval of her public." During the season of 1908-09, Miss Spooner made a most successful tour in a repertoire of plays, consisting of "The Girl Raffles," "The Dancer and the King" and "The Girl from Texas," and she also tried out a new piece, "My Partner's Girl." There is no question that Miss Spooner is now among the stellar lights to stay, a recognized comédienne of power and ability, and the seasons to come will surely find this fascinating little star climbing higher and higher up the ladder of fame.

ROSE MELVILLE has proven a truly striking figure in the theatrical world, gaining a name and prestige, plus a wonderful pecuniary reward, such as any of her compatriots in the stellar firmament might well indeed envy. By her brains, pluck and industry, she has come into a reward the like of which no player of her generation has been able to equal. The names, Rose Melville and "Sis Hopkins," have now become synonymous and they are worthy

representatives of cheer and prosperity. Miss Melville, by her portrayal of the gawky Hoosier girl, has gained the distinction of placing an entirely new character behind the footlights, one that has become a classic of its kind, and has provided more laughter and amusement for the theatregoing public than any other stage character within recent years. A native of Indiana herself, born in Terre Haute, Miss Melville was educated at St. Mary's of the Woods Convent and at Franklin College, Indiana. When a girl of sixteen she passed directly from school to the traveling stock company managed by her two older sisters, Ida and Pearl Melville, with which company she remained one year, playing a large variety of sou-



brette and ingénue rôles. She and Ida Melville then formed a company of their own, playing a repertoire of standard pieces, with which they were most successful for two seasons. It was during this time that Miss Melville evolved the character of Sis Hopkins and, meeting with recognition on the road, she determined to invade New York in this character. She made her début at the Garden Theatre in 1894 as a special feature in "Little Christopher" and immediately became the talk of the town, being given first place as an original, unique comédienne. The two years following this she played Dollie Bond in "The Prodigal Father," and the season of 1898-99 she was a star feature with Mathews and Bulger in "By the Sad Sea Waves," introducing the character of Sis Hopkins in both of these pieces. In the summer of 1899 she played a special vaudeville term of eleven weeks on the Keith circuit, six of which were devoted exclusively to the Union Square Theatre. Miss Melville then commissioned Carroll Flemming to write a play around Sis Hopkins, and, under this title, she produced the piece at the Star Theatre, Buffalo, on September 11, 1899, meeting with success from the outset. She has continued uninterruptedly in this piece ever since, playing from thirty-five to forty weeks, each season, and to ever increasing returns, both pecuniarily and artistically. Miss Melville, by her originality and artistic perception, has given to the stage a new and wholly original type, one that has proven a boon as a laugh-maker, and a fine thing it is that she has been accorded such an enthusiastic and permanent meed of public approbation.

JANE LAUREL certainly cannot complain of the hardships and disappointments that beset the path of the average struggler after stage honors, especially of the sex feminine, for during the seven years that she has been before the public she has played practically nothing but leading parts. But as she is an extremely handsome, romantic-appearing young girl, with most expressive eyes and graceful carriage, her success and easy-sailing is not so very hard to comprehend after all. It was the season of 1903-04 that Miss Laurel made her *début* behind the footlights, playing a meager, one-line part, with the non-committal name of A Young Woman, in "The Proud Prince," supporting E. H. Sothern. Through her friendship with Cecilia Loftus, then Mr. Sothern's leading woman, she was given the understudy to the heroine, Perpetua, and as Miss Loftus left the company before the season's close, Miss Laurel was advanced to being Mr. Sothern's opposite player. The next season she was seen with William Gillette, playing Lady Catherine Lasenby in "The Admirable Crichton" and also Alice Faulkner in a revival of "Sherlock Holmes." Miss Laurel then spent a season on tour as Mabel Ainslee in "Mrs. Leffingwell's Boots," and for two years she was seen in William Collier's support, playing Violet Mason in "Caught in the Rain." The season of 1908-09, Miss Laurel was a most attractive Mrs. Rollett in "The Blue Mouse." To have been identified with such a distinguished list of successes is decidedly to Miss Laurel's credit and she deserves to succeed even further in her chosen profession.



THOUGH Rupert Hughes has not attained a particularly eminent position among American dramatists, he has made several most commendable efforts in the playwriting line, several of which just missed fire to so slight a degree that one is encouraged to hope that he will yet find himself classed among our most successful dramatists. Mr. Hughes was born in Lancaster, Mo., and as a boy attended the public schools at Keokuk, Ia., later graduating from Adelbert College. He became editor and special writer of several of the leading magazines and for a year and a half was engaged in an editorial capacity in London. Mr. Hughes' first contribution to stage literature was almost too sad to recall, but it happened a long time ago and has long since been wholly forgotten, the piece in question being "The Bathing Girl," produced at the Fifth Avenue Theatre in 1895, and ran for one performance. While a resident of London, in 1902, he had a play brought out entitled "The Wooden Wedding," but it never reached this side of the Atlantic. His next offering was "Tommy Rot," 1902, produced at Mrs. Osborne's Play-house, and that same year another of his brain-children, "In the Midst of Life," was brought out by Elita Proctor Otis and the Murray Hill Stock, but neither of these enjoyed longevity. He had far better luck with "Alexander the Great," 1903, produced by Louis James and Frederick Ward, but disaster came again with "The Triangle," 1906, produced by W. N. Lawrence at the Manhattan Theatre. Grace George brought out a play of his, "The Richest Girl in the World," 1906, and this was afterward rechristened "All for a Girl," 1908, and used in New York by Douglas Fairbanks, but in each instance it was found wanting. In the spring of 1909, Mr. Hughes stood sponsor for two new plays, "My Boy," produced in Chicago by Tim Murphy, and "The Bridge," Guy Bates Post's starring medium.

FEBRUARY





FEW American actors are deserving of greater artistic recognition than Henry Miller, and 'tis a fine tribute to the intelligent perception of our theatregoing public that he has been conceded a professional position well worthy of his talents. Though born in London, England, Mr. Miller passed his youth in Toronto, Canada, and it was in that city he began his stage career, appearing with the stock at the Grand Opera House, in 1878. A short time after, he joined Modjeska's company to play juvenile rôles, was next a member of Adelaide Neilson's company for two years and was then seen in the support of Ada Cavendish. Mr. Miller then appeared with Daly's company in "Odette," in the spring of 1882. The season of 1882-83, he was with the Madison Square Theatre Company in "Young Mrs. Winthrop," then came a season as leading man with Minnie Maddern, an appearance with Agnes Booth in "The Squire," and later on supported Madame Janish in "Anselma" and Dion Boucicault in the Irish dramas. Mr. Miller was one of the original members of the Lyceum Theatre Company, opening November 1, 1887, and remained with this company two years, appearing in "The Wife," "Sweet Lavender" and "The Marquis." He spent the season of 1889-90 in "Shennandoah," and the year following he was seen in "All the Comforts of Home," "Betrothed" and "The Merchant." Mr. Miller was next leading man with Marie Wainwright in "Amy Robsart," in the fall of 1891, and for quite a time after this he figured in a number of special productions: "Frédéric Lemaître" and "Chums," at Hermann's Theatre, and "His Wedding Day," at the Garden. On August 21, 1893, Mr. Miller became leading man of the Empire Theatre Company, a position he held three years, during which time he was seen in "Liberty Hall," "The Younger Son," "The Councillor's Wife," "Sowing the Wind," "Gudgeons," "The Masqueraders," "John-a-Dreams," "The Importance of Being Earnest," "Michael and His Lost Angel," "A Woman's Reason" and "Bohemia." In the fall of 1896, he appeared in Chicago at the head of A. M. Palmer's company in "Heartsease." Mr. Miller made his début as a star in February, 1897, in "Heartsease," the play being rewritten and made into a "costume play" for his stellar use, and since then he has starred in the following pieces: 1898-99, "The Master," "Heartsease," "A Marriage of Convenience" and "Hamlet"; 1899-00, "The Only Way"; 1900-01, "Richard Savage"; 1901-02, "D'Arcy of the Guards"; 1902-03, "The Taming of Helen"; 1903-04, co-starred with Margaret Anglin in "The Devil's Disciple," "The Taming of Helen," "Camille," "D'Arcy of the Guards" and "The Aftermath," and alone in "Man Proposes"; 1904-05, "Joseph Entangled," and in vaudeville; 1905-06, in "Grierson's Way," and with Miss Anglin in "Zira" and "Young Fernald"; 1906-07, with Miss Anglin in "The Great Divide," and he has continued in this play ever since.



**M**AUDE KNOWLTON, handsome and statuesque and one of the best and most perfectly gowned women on the stage, is a California girl by birth, and began her theatrical career in 1898 in the small part of Miss Brewster in the Lyceum Theatre Company's production of "Trelawny of the Wells," under the management of Daniel Frohman. The two seasons following this she played Letty in "Brown's in Town," followed by a season as Kate Carnegie in "The Bonnie Briar Bush," in the support of the veteran, J. H. Stoddart. Miss Knowlton then appeared with Edward Harrigan in "Under Cover," creating the rôle of Dixie Merryall, and she next appeared at the Princess Theatre as Lady Amelia Vabdrift in "An African Millionaire," with H. Reeves-Smith. She is also remembered on Broadway for her portrayal of Mrs. Barrington in "What the Butler Saw," at the Garrick Theatre, in the spring of 1906. The two years following this she was seen with Rose Stahl in "The Chorus Lady," playing the rôle of the gorgeous show girl, Sylvia Simpson, and though the part was comparatively a small one, it was what is known in theatrical parlance as a "fat" one, and it was played with great color and animation by Miss Knowlton. The season of 1908-09, she was admirably fitted in the rôle of the flirtatious widow, Mrs. Brockton, in "The Call of the North," supporting Robert Edeson.



**A**N actor who has a most excellent professional record, Robert T. Haines ranks as one of the most capable of our leading men and, while there is not a great variety of expression to his work, he most acceptably fills the requirements of the present day romantic lead. Mr. Haines was born in Munice, Ind., and after his schoolboy days in that town, he studied at the University of Missouri, graduating in law from that institution. After a few months as a barrister, he decided to follow a stage career, making his début in 1891 with Robert Downing. The next two years he became familiar with his Shakespeare as a member of Thomas W. Keene's company, and then came a year with James O'Neill in "Monte Cristo." The season of 1895-96 he was leading man with Walker Whiteside, after which he divided a season with "Darkest Russia" and Kathryn Kidder in "Madame Sans Gêne," and was then leading man in "The Cherry Pickers." The season of 1898-99 Mr. Haines was in Syracuse, N. Y., with the Shubert Stock, later playing Laertes in "Hamlet" with Henry Miller. He then spent a season with the Albaugh Stock, Baltimore, and made his New York début in a leading rôle on April 30, 1900, at the Lyceum Theatre in "Borderside." Mr. Haines was next seen with Viola Allen in "In the Palace of the King," followed by a season with Mrs. Fiske in "Miranda of the Balcony" and "The Unwelcome Mrs. Hatch." In May, 1902, he created Paul Charteris in "Hearts Aflame," at the Garrick, a play written by his wife, Genevieve Greville Haines. After this came two seasons with Blanche Bates in "The Darling of the Gods," then a season which included a term with the De Witt Stock, Baltimore, a short starring tour in "Once upon a Time," and as leading man with Robert Mantell. He then returned to "The Darling of the Gods," being featured with Percy Haswell, later appearing in Chicago in "The Coward," and the season of 1906-07 he was with Grace George in "Clothes" and "Divorçons." The following season he appeared briefly in "The Rose of the Rancho," supporting Frances Starr, and was also in vaudeville, and during 1908-09 he was first with Margaret Wycherly in "Her Other Self," and then with Olga Nethersole in "The Writing on the Wall."

FOR many years the name of Fanny Rice was held in high esteem by theatregoers and she was immensely popular both in New York City and throughout the country. As a comic opera soubrette she had few equals in her day and later was very successful as a farce comedy star. Miss Rice was born in Lowell, Mass., and began her public career very early as a child cornetist, with Henry Clay Barnabee's concert company, touring the small towns of New England. This was followed by a course of study at a private school in Boston, and it was not until she was a girl of eighteen that she made her real stage début, appearing with the Boston Ideals as Lady Ella in "Patience." Miss Rice then appeared in New York at the Standard Theatre as Brigetta in "Estrella," after which she was at the Bijou in "La Vie Parisienne" and "Blue Beard." For quite a time she was Venus in Hoyt's "A Rag Baby," with Frank Daniels, and was also with Francis Wilson in "Erminie." For two years Miss Rice was principal soubrette at the Casino and appeared with Lillian Russell in the productions of "Nadji," "The Brigands," "The Grand Duchess" and "Poor Jonathan." In the spring of 1891 she embarked upon a starring career in a series of musical farce comedies, some of them being "A Jolly Surprise," "Miss Innocence Abroad," "At the French Ball" and "A Wonderful Woman." Miss Rice had the distinction of being selected to play the rôle of Lucy in the all-star cast of "The Rivals," which made such a triumphant tour in 1896. She invaded the vaudeville field in the late '90's, appearing in various musical sketches, and she has continued in this field practically ever since, though for a brief time, during 1908-09, she starred in a revival of her former success, "At the French Ball."



MAXINE ELLIOTT, tremendously popular with our theatregoers, especially those of her own sex, has had an uncommonly fortunate stage career, in which she has met with success far above the ordinary. She was born in Rockland, Me., educated at Notre Dame Academy, Roxbury, Mass., and had no affiliations with the stage whatsoever when she suddenly announced her intention of becoming an actress. She came to New York and made her début on the stage the same night that E. S. Willard made his American début, November 10, 1890, appearing in the support of that actor in "The Middleman" at Palmer's Theatre. She remained with Mr. Willard three years, and then spent a season exclusively at the American Theatre in "The Prodigal Daughter," "The Voyage of Suzette" and "Sister Mary." Miss Elliott then played several important rôles with Rose Coghlan's company in the fall of 1894, and on January 15, 1895, she joined Augustin Daly's company, with which she remained twelve months, almost to the day, and in that short time was seen in "The Heart of Ruby," "The Orient Express," "A Tragedy Rehearsal," "Two Gentlemen of Verona," "Nancy and Co.," "A Bundle of Lies," "The Honeymoon," "A Midsummer Night's Dream," "The Taming of the Shrew," "The Transit of Leo" and "Twelfth Night," a goodly year's experience under such a manager. In the spring of 1896 she was Eleanor in "A House of Cards" at the Fifth Avenue Theatre, was with the Frawley Stock in San Francisco that summer, meeting Nat C. Goodwin and was engaged as his leading woman, accompanying him to Australia. She was Mr. Goodwin's opposite player for seven years, they appearing together in "A Gilded Fool," "In Mizzoura," "An American Citizen," "Nathan Hale," "The Cowboy and the Lady," "When We Were Twenty-one," "The Merchant of Venice" and "The Altar of Friendship." Miss Elliott became a star in the fall of 1903, and has appeared in two of Clyde Fitch's plays, "Her Own Way" and "Her Great Match," each two seasons. In 1907 she was seen in "Under the Greenwood Tree" and "Myself-Bettina," and during 1908-09 she continued for a brief spell in the latter piece and then brought out "The Chaperon."

AT the time of her marriage to George Considine on September 30, 1906, Aimee Angeles, the dainty, dancing soubrette, announced that she had given up the footlights for good, preferring domestic joys to the frivols of musical comedy. She was behind the footlights about ten years in all, having begun when a little more than a youngster, and she was brought up in an atmosphere of theatrical surroundings, her father being Alexander Zangretta, once famed as a circus clown, and John T. Kelly is her uncle. Miss Angeles got her start in the Hoyt farces, appearing first in "A Milk White Flag," and later in "A Stranger in New York," after which she was at Weber and Fields' Music Hall for a time. She then did a turn in vaudeville, doing a singing and dancing sketch with Willard Simms, after which she was back at Weber and Fields' in "Hoity Toity." Her first pronounced success was in "A Chinese Honeymoon," at the Casino, in which she displayed surprising powers as a mimic, and from that time on she accepted New York engagements exclusively, some of which were in "Mother Goose," at the New Amsterdam, "The Man from China," at the Majestic, "Higgledy Piggledy," at Joe Weber's, "The Rollicking Girl," at the Herald Square, "Wonderland," at the Majestic, and in vaudeville. After less than three years' retirement, however, the fever of the footlights re-entered her blood and Miss Angeles took up her stage work again, appearing, in December, 1908, as Mitzi, in "The Girls of Gottenberg," under Charles Frohman's management.



FRANCIS WILSON, a comedian whose name has been a household word for years, has lately invaded the field of straight comedy, and, while much of his operatic buffoonery is still a part of him, he has won a place as a legitimate comedian, sans romantic costumes, sans chorus girls, that will stand by him the rest of his days before the public. Mr. Wilson was born in Philadelphia, of Quaker parentage, and as a boy was actively engaged in minstrelsy. He formed a partnership with another youth, James Mackin, and for seven years they toured with a number of leading minstrel organizations, doing a song and dance act, and winning a great deal of popularity. In 1877, Mr. Wilson abandoned this style of entertainment and became a member of the stock at the Chestnut Street Theatre, Philadelphia, where he remained two years. After a term with Annie Pixley in "M'liss," he spent a season and a half in "Our Goblins." His work in this piece attracted the attention of Colonel McCaull, and he was engaged for the McCaull Opera Company, then located at the Casino. He was in the cast of "The Queen's Lace Handkerchief," upon the opening of the Casino, October 21, 1882, and was with the McCaull forces three seasons, appearing in "Prince Methusalem," "The Merry War," "Falka," and "Apajune." Returning to the Casino in 1885, he was seen in "Nanon," "Amorita," "The Gypsy Baron," "Erminie" and "Nadja," leaving there in 1889. Mr. Wilson made his debut as a star the season of 1889-90, and his stellar vehicles have been "The Oolah," 1889; "The Gondoliers," in the spring of 1890; "The Merry Monarch," 1890; "The Lion Tamer," 1891; "Erminie," revival, 1893; "The Devil's Deputy," 1894; "The Chieftain," 1895; "Half a King," 1896; "The Little Corporal," 1898; "Cyrano de Bergerac," musical version, 1899; "The Monks of Malabar," 1900; "The Strollers," 1901; "The Toreador," 1902; "Erminie," another revival, 1903; and it seemed highly proper that he should take his operatic farewell in this, his most successful opera of all. Mr. Wilson began starring in comedies late in 1904, and has been seen in "Cousin Billy," "The Little Father of the Wilderness," a serious one-act play, "The Mountain Climber" and "When Knights Were Bold," in each of which he knew great success. He displayed herculean courage in attempting a new line of endeavor, after having been so conspicuously successful in another, and Americans, being a courage-loving nation, have rallied to his support in valiant fashion.

LOTTA FAUST, a foremost figure among our musical stage favorites, is entitled to every possible meed of praise and adulation for the position she has won in the theatrical world within so short a space of time and at so early an age. Although only in her middle twenties, she has been steadily progressing each season, and with each new engagement has taken a professional step forward, until she is now well upon the highroad to stellar honors, the only-to-be-expected goal for such a talented and clever girl. Miss Faust is a Brooklyn girl by birth, and she was scarcely out of short dresses when she began her stage career, making her début in 1897 in "The Sunshine of Paradise Alley." This was her first and only experience in the "legitimate" drama, for she soon realized that her best opportunities were to be found on the musical stage, and the year following she joined Klaw and Erlanger's forces, appearing in "Jack and the Beanstalk." The season of 1899-00, Miss Faust appeared on the road as Endymion in "The Man in the Moon, Jr.," and was afterward at the Casino in "The Casino Girl." She began the season following at the same playhouse in "The Belle of Bohemia," and then appeared at the



Victoria as the Duke of Buckingham in "My Lady." By this time Miss Faust had become thoroughly established as a singing comédienne and she gave strong evidence of her histrionic powers in two widely different rôles in "The Liberty Belles," those of Geraldine Fair, an American girl, and Teresa Corsini, an Italian, the season of 1901-02. After a short engagement in "The Defender," she took up the rôle of Trixie in "The Wizard of Oz," in which she continued for two and a half seasons, and her singing of the song, "Sammy," in this piece proved to be one of the most popular song hits of the age. Miss Faust was then leading woman in the big production of "Wonderland," after which she was seen with Joseph Weber's company in "Twiddle Twaddle," and later played the principal soubrette rôle in "The White Hen," in the support of Louis Mann. The season of 1907-08, she was particularly happily placed in the star cast that surrounded Lew Fields in "The Girl Behind the Counter" and as Ninette Valois she proved an especially alluring picture. The summer of 1908, she was in "The Mimic World," at the Casino. Continuing with Mr. Fields' company on tour, during 1908-09, she was in "The Midnight Sons," at the Broadway, the summer of 1909. Miss Faust is certainly richly endowed for the career she has chosen, and if her past record is to be taken as any criterion, this lucky young player has many brilliant, happy days before her.

OF an almost perennially youthful personality, quite charming and refreshing in itself, Cyril Scott has had an exceptionally fortunate stage career, having played a wide variety of parts in an almost unbroken series of successes, and it seems a difficult thing to believe that he has been associated with theatricals for exactly a quarter of a century. There is a sparkle and delightful spontaneity about his acting that makes a particularly strong appeal, and the sincere public approbation that has fallen to his lot has been most deserved. A native of Ireland, born in Banbridge, County Down, Mr. Scott came to the United States while still a youngster. He began his stage career in 1883 at Paterson, N. J., in a piece called "The Girl I Love." The year following he joined Mrs. Fiske's company, with whom he remained two seasons, playing in "Caprice" and "In Spite of All." The season of 1886-87 he was with Richard Mansfield in "Prince Karl," and the season following supported Lotta in "Pawn Ticket 210" and "The Little Detective." Then came a year with E. H. Sothorn in "Lord Chumley" and "The Highest Bidder." A season on the road in "Sweet Lavender" followed this, and the next year he divided between Mr. Sothorn in "The Maister of Woodbarrow," and with the Lyceum Theatre Company in "Old Heads and Young Hearts." Beginning with the season of 1891-92, and for three years, Mr. Scott was a member of Charles Frohman's stock company, appearing in "Men and Women," "The Lost Paradise," "The Girl I Left Behind Me," "Liberty Hall," "The Younger Son," "The Councillor's Wife," "Sowing the Wind," "Gudgeons" and "The Luck of Roaring Camp." He spent the season of 1894-95 with De Wolf Hopper in "Dr. Syntax," and the next year supported Mrs. Leslie Carter in "The Heart of Maryland." Mr. Scott began the following season in "Lost, Strayed or Stolen," was then in "My Friend from India" and in the spring of 1897 he joined the Daly Company. He remained at Daly's for over two years, being cast in "The Circus Girl," "The Geisha," "Number Nine" and "A Runaway Girl." He spent the season of 1899-00 with "A Stranger in a Strange Land," with Anna Held in "Papa's Wife" and in "The Casino Girl." The two seasons following this Mr. Scott was Arthur Donegal in "Florodora," the season following appearing in "The Silver Slipper." Then came a year divided between "The Medal and the Maid" and "Glittering Gloria," and another with Ida Conquest in "The Money Makers" and in a revival of "Florodora." Mr. Scott made his stellar début the season of 1905-06 in "The Prince Chap," which lasted him two and a half years, and early in 1908 he was seen in "The Royal Mounted." He spent the season of 1908-09 on tour in the leading rôle in "The Man of the Hour," and for a few brief, rather unhappy performances, about seven in all, I believe it was, he appeared in a dramatization of "The Brass Bowl."



Change is written on the tide,  
 On the forest's leafy pride;  
 On the streamlet glancing bright,  
 On the jewell'd crown of Night;—  
 All, where'er the eye can rest,  
 Show it legibly imprest.

—Rev. J. H. Clinch.

**H**ARRY BULGER has long occupied a front place in the ranks of America's musical comedy comedians and with fun-making methods peculiarly his own he has built up quite a loyal following of admirers. Born in Janesville, Wis., Mr. Bulger endured the usual ups and downs of the stage aspirant, his early days being devoted to musical farce comedies. Shortly after his début he joined forces with J. Sherrie Mathews, the former well-known comedian, and the team of Mathews and Bulger soon became a potent drawing-card in the realm of vaudeville. They quickly built up a reputation and for a number of years were one of the most popular teams in the variety world. They finally branched out as farce comedy stars, appearing at the head of their own company in such pieces as "A Milk White Flag," "By the Sad Sea Waves" and "The Night of the Fourth." Owing to the hopeless illness of Mr. Mathews, the pair finally separated, early in the winter of 1901, and since then Mr. Bulger has managed by himself. The summer of 1901, he was at the New York Theatre in "The King's Carnival," and the three seasons following this he was a member of Klaw and Erlanger's forces, two in "The Sleeping Beauty and the Beast" and one in "Mother Goose." Following this came two years with Henry W. Savage, one each in "Woodland" and "The Man from Now," and he then reappeared in vaudeville for a long time. Mr. Bulger was seen in "The Dairy Maids," in the fore part of 1908, and the season of 1908-09 he divided between Victor Herbert's tuneful "Algeria" and again in vaudeville. As can be seen from his career, there is always a ready demand for Mr. Bulger's services.



**V**ALLI VALLI, one of England's most attractive and certainly most versatile players, has, apparently, decided to cast her professional fortunes with the American stage, at least for some time to come. She is a remarkably graceful girl, with a personality of much charm and refinement, and she is a worthy addition to our stage favorites. Miss Valli was born in Berlin, and has been associated with theatricals pretty much all of her life. She was only a girl of fourteen when she began her career, making her début in London, at Terry Theatre, December 28, 1896, as Nora in "The Holly Tree Inn." A few of her other impersonations during her early youth were as Bill in "Olivia," supporting Henry Irving and Ellen Terry; as Marah in "The Physician," Alice in "Alice in Wonderland" and Aulus in "Quo Vadis." Miss Valli's first success in an adult part was at the Apollo Theatre in 1903 when she created Denise in Massager's opera, "Véronique." It was in this same piece that she made her début upon the American stage, appearing here during 1905-06. Upon her return to England, Miss Valli appeared at the London Lyceum in three melodramatic productions, "Her Love Against the World," "The Midnight Wedding" and "The Christian." Early in 1908 she appeared at the Empire in the musical sketch, "Oh! Indeed!" after which she sang Sonia in "The Merry Widow." She then joined Lewis Waller's forces, playing Blanche de Nevers in "The Duke's Motto," and, with her amazing versatility, she was engaged by Charles Frohman to come to this country with G. P. Huntley, being Lady Binfield in "Kitty Grey." As Americans like Miss Valli and she evidently likes us, she has been re-engaged by Mr. Frohman for 1909-10 and is to play the leading part in "The Dollar Princess."

THE admirable success with which William Faversham has met during his first season as an actor-manager proves conclusively that it is a possible thing to combine artistic standards with business principles, and pity it is that we haven't more actors of his fine caliber, to bring our stage to a higher artistic level, as witnessed this past season in his admirable performance of "The World and His Wife." A native of London, England,



Mr. Faversham, at the age of sixteen and after an education gained at Hillmartin College, determined to follow a stage career and, after a course of study under Carlotta Le-Clerq, he had a brief experience in stock in the British provinces. Mr. Faversham then determined to cast his professional fortunes with the American stage and he made his début at the Union Square Theatre with Helen Hastings in "Pen and Ink," of brief memory. Immediately following this he supported E. H. Sothern in "The Highest Bidder," was then Leo in "She" and played Robert Grey in "The Wife," with the Lyceum Theatre Company. He was for two years leading man with Minnie Maddern, appearing in "In Spite of All," "Featherbrain," "Caprice" and "Lady Jemima" and then came two very busy seasons when he was seen in "Sweet Lavendar,"

"The Prince and the Pauper," "All the Comforts of Home," with the Pitou Stock in "The Last Straw," "A Modern Match" and "Geoffrey Middleton" and in "Settled Out of Court." In November, 1892, Mr. Faversham scored a pronounced hit as Prince Emil in "Aristocracy" and from that time forward his name has been of tremendous import in American stage affairs. The year following he became a member of the Empire Theatre Company, with which he was identified for eight years, the last five of which he was its principal member, his greatest Empire successes being in "Sowing the Wind," "The Masqueraders," "The Importance of Being Earnest," "Under the Red Robe," "The Conquerors," "Lord and Lady Algy," "Brother Officers" and "Diplomacy." In the spring of 1899 he was especially selected by Charles Frohman to play Romeo to the Juliet of Maude Adams. Mr. Faversham then took his permanent place among our most successful stars and his plays have been as follows: 1901-02, "A Royal Rival"; 1902-03, "Imprudence"; 1903-04, "Miss Elizabeth's Prisoner," "Mr. Sheridan" and a revival of "Lord and Lady Algy"; 1904-05, "Letty," and, 1905-06, "The Squaw Man," which lasted him three seasons. It was then that Mr. Faversham became an actor-manager and during 1908-09, in "The World and His Wife," he offered one of the most consummately artistic and best all-round performances that our stage has seen in many a year. He is a star with courage enough to surround himself with players of the best talent, an actor who is sufficiently generous and unafraid to surrender the center of the stage to his support and the result is that he will go down in theatrical history as one of the very few stars spoken of in terms of genuine affection by the members of his company. And, too, how appreciative our theatre-goers have proven for the perfect tout ensemble of the Faversham productions.



EDWIN ARDEN, one of our best and most finished actors, was born in St. Louis, Mo., and made his début in 1882 with Thomas W. Keene; the three years following appearing mostly with the Madison Square Stock, New York, and the Boston Museum Stock. He then starred for nine seasons in plays from his own pen, the most successful being "Raglan's Way" and "The Eagle's Nest." The season of 1895-96, he gave up starring and for two years was leading man with William H. Crane; then came a season as Sir John Oxen in "A Lady of Quality," with Julia Arthur, and another as the young husband in "Because She Loved Him So." He then starred again for a short time in "Zorah," written by himself, afterward appearing in the Frohman production of "Hearts are Trumps." From that time on Mr. Arden's engagements may be recorded as follows: season 1900-01, title rôle in "Caleb West," Metternich in "L'Aiglon," with Maude Adams, and the Berger Stock, Washington; 1901-02, with Sadie Martinot in "The Marriage Game," stock starring season at the Grand Opera House, San Francisco, the name part in "Jim Bludso," in Chicago, and the Bellev-Mannering revival of "The Lady of Lyons"; 1902-03, "The Ninety and Nine," Paris, in the star cast of "Romeo and Juliet," at the Knickerbocker, and the Jane Oaker Stock, Denver; 1903-04, with Kyrle Bellev in "Raffles," with Eleanor Robson in "Merely Mary Ann," and Elitch's Gardens Stock, Denver; 1904-05, Proctor Stock and Fawcett Stock at the American Theatre, playing Louis in "Fedora" with Bertha Kalich; 1905-06, "Home Folks," the Imperial Stock, Brooklyn, "The House of Silence," with James K. Hackett, "The Redskin," a dip into vaudeville and "As Told in the Hills"; 1906-07, he was again seen in vaudeville in a dramatic sketch, and had his own stock company in Washington; 1907-08, first in vaudeville, then with Viola Allen in "Irene Wycherly" and again in stock, in Denver; 1908-09, with Arnold Daly in "The Regeneration" and "His Wife's Family," in "Via Wireless," in "The Happy Marriage" and with Marie Doro in "The Morals of Marcus."



FREDERICK LEWIS, a thoroughly earnest, sincere young actor, one deserving of every success, was born in Oswego, N. Y., devoting his first stage years to traveling companies. He received his first taste of New York theatricals in 1897 as a member of the Lyceum Theatre Company in the one-act play, "When a Man's Married." Following this he appeared on tour in "The Prisoner of Zenda" and "My Friend from India," and for quite a time afterward was associated with John Blair and Florence Kahn in their series of modern plays at the Carnegie Lyceum. The season of 1900-01, Mr. Lewis appeared on tour in "The Heart of Maryland," and the two years following was a member of the Fawcett Stock Company in Baltimore, also playing Oswald in "Ghosts," in the support of Mary Shaw. He then appeared under the management of Maurice Campbell for two seasons, playing Orlando to Henrietta Crossman's Rosalind in "As You Like It," appearing on tour as Edgar Allen Poe in "The Raven" and created in this country the rôle of Arnold Rubek in Ibsen's "When We Dead Awake." He was then leading man with E. H. Sothorn and Julia Marlowe for two years in their extensive repertoire, and the season of 1907-08 he was seen in the support of Miss Marlowe, playing Romeo, Orlando, Charles Brandon in "When Knighthood was in Flower" and Count Silvio Spini in "Gloria." He began the season of 1908-09 in "Tacey," was next in "Mater," then supported Wilton Lackaye in "The Battle" and was finally with E. H. Sothorn in his varied repertoire.

FLORENCE ROBERTS, conceded to be one of the finest emotional actresses on the stage to-day, has had a most interesting career and one full of unceasing hard work. Though born in New York City, Miss Roberts spent her youth in San Francisco in which city she also made her stage début as one of the peasants in "Arrah-Na-Pogue," at the Baldwin Theatre. After a year or two, playing small parts in the theatres of the



Golden Gate City, she joined Lewis Morrison's company, an engagement lasting nine years, she soon becoming his leading lady, shortly afterward married him, and is now his widow. Miss Roberts played a variety of rôles with Mr. Morrison, including Marguerite, Juliet, Rosalind, Portia, Ophelia, Katherine, etc., and she claims to have gained all her knowledge of dramatic art from him, he being a past master at stage direction. Beginning with the summer of 1898, Miss Roberts appeared as a stock star at the Alcazar Theatre, San Francisco, an arrangement which lasted eight summers. During the winter seasons she starred on the Pacific coast in a repertoire of rôles that any actress might envy, being managed by Belasco and

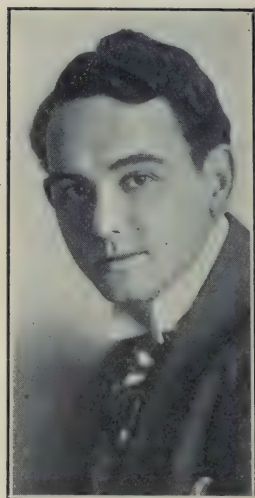
Mayer, some of her plays including "Zaza," "Sapho," "The Unwelcome Mrs. Hatch," "The Adventures of Lady Ursula," "The Frisky Mrs. Johnson," "Marta of the Lowlands," "Tess of the D'Urbervilles," and "Giaconda," she being the first and only English-speaking actress to give D'Annunzio's prose poem a hearing on the American stage. In addition to this repertoire, Miss Roberts has played Lady Teazle, Parthenia, La Tosca, Nell Gwynne, the Countess Valeska, Mary in "For Bonnie Prince Charlie," and Nora in "A Doll's House." Her Zaza fairly set 'Frisco wild, and she played it twelve weeks in all in that city, that being a record in recent times. The season of 1905-06 Miss Roberts was managed by John Cort, who starred her that season in "Ann La Mont," by Paul Armstrong, later producing "The Strength of the Weak," in which she made her stellar début in New York at the Liberty Theatre, with golden results. She used this play the greater part of the season of 1906-07, also producing a play from the Spanish entitled "Maria Rosa," and the season of 1907-08 she was seen in New York in "The Struggle Everlasting" and on tour in "Zira" and "Sham," and 1908-09 she toured in "The House of Bondage." With a personality of compelling power, handsome and distinguished, Miss Roberts deserves every bit of the success heaped upon her and her rewards are merely the just tributes to a brilliant woman, one who has fought bravely and conquered.

AS each theatrical season rolls around the name of Barrymore becomes more and more of a powerful factor in Stageland, and certainly John Barrymore, the youngest member of the family, is more than holding his own as a follower of Thespis. Although the grandson of Mrs. John Drew, the son of Maurice Barrymore and Georgia Drew, the nephew of John Drew and brother of Ethel and Lionel Barrymore, this young man had no intention of following a stage career, but started out as an artist and illustrator, doing remarkably good work and finding a ready sale for his wares. But the stage was in his blood and it was the most natural thing in the world that he should become an actor. Mr. Barrymore made his début behind the footlights on October 31, 1903, at Cleveland's Theatre, Chicago, playing Max in "Magda," supporting Nance O'Neil. He made his New York début, in December of that same year, at the Savoy Theatre in "Glad of It," and the April following he was seen at the Criterion with William Collier in "The Dictator," continuing with this same star all of the season following, including a London engagement. The season of 1905-06, he appeared with his sister, Ethel, as Jackey in "Sunday," Stephen Rollo in "Alice Sit-by-the-Fire" and the Clown in "Pantaloan," later accompanying Mr. Collier to Australia in "The Dictator." He rejoined Miss Barrymore, in the fall of 1906, appearing with her that season in "Alice Sit-by-the-Fire" and "His Excellency the Governor," later replacing Arnold Daly in "The Boys of Co. B." He started out, the season of 1907-08, in this same piece, then played the leading part in "Toddles" and in May, 1908, he made his début in musical comedy, appearing in Chicago in "A Stubborn Cinderella." He continued in this piece throughout the season of 1908-09, and in the early summer of 1909 he was seen, for a very brief time, in the Dillingham production of "The Candy Shop."



JAMES A. BLISS, capable character comedian and able stage director, has had a thoroughly excellent stage training, particularly in the stock company end of it, and he has a repertoire of parts equal in number to that of many actors with twice his years and experience. For several seasons Mr. Bliss was a member of the stock at the Grand Theatre, Boston, where he gained a good, thorough knowledge of strenuous melodrama, since when he has been identified with a better class of attractions. The season of 1901-02, he appeared with the Columbia Theatre Stock, Brooklyn, where he played thirty-five parts within as many weeks, and the following year he had an equally strenuous time of it with the Girard Avenue Stock, Philadelphia. The season of 1903-04, Mr. Bliss took a brief respite from stock work and appeared on the road in "Quincy Adams Sawyer," but the next year found him again in the stock field, this time with the Belasco forces in Los Angeles, Cal. Returning East, Mr. Bliss was engaged by W. N. Lawrence for Henry E. Dixey's company, creating the rôle of Col. Raleigh in "The Man on the Box." After a season and a half with Mr. Dixey, he became leading character comedian of Keith and Proctor's Stock, at the Fifth Avenue Theatre. Mr. Bliss began the season of 1907-08 in "The Rogers Brothers in Panama," later appearing in stock in Winnipeg, Can., and, 1908-09, for a short time, he played the title part in "The Traveling Salesman," on the road, and afterward appeared with the Poynter Stock, St. Louis, and the Page Stock, Richmond, Va. Certainly few actors can boast of more stock experience than this!

**B**YOND question, the most talked about actor on the New York stage the season of 1907-08 was Donald Brian, and by his portrayal of Prince Danilo in "The Merry Widow," he has come into a professional position that will stand him in good stead throughout his entire career, carrying him a short time hence, into a stellar capacity. And certainly he is deserving of all praise and adulation, for his Danilo is a complete triumph in



every sense of the word, combining the rare qualities of youth, exceptional grace, marked virility and a compelling personality—graces seldom combined in one actor nowadays. Mr. Brian came into the world at St. John's, Newfoundland, but spent his school-days in Boston, being a graduate of Boston College. After trying his hand at several professions, he determined to follow a stage career, making his début the season of 1897-98, playing the rôle of Hardie Grant in "Shannon of the Sixth," supporting W. H. Power. The year following he appeared in the rôle of Spangler in "On the Wabash," and then came a season with Bert Coote in "The New Boy" and "A Battle-Scarred Hero," and a brief appearance in "Three Little Lambs." After a season in the support of Walter E. Perkins, playing William Loveall in "The Man from Mexico," Mr. Brian created the rôle of Tom Schuyler in "The Chaperons," and then made his Broadway début, appearing at the New York Theatre Winter Roof Garden, playing three different rôles within as many months, Castor Beane in "The Supper Club," Arthur Donegal in "Florodora," and Tom Pinch in "The Belle of Broadway." He then

appeared on the road one season in "Florodora," followed by another as Berkeley Shallamar in "The Silver Slipper." In the summer of 1904, Mr. Brian was featured in the title rôle in "Myles Aaron," in the Proctor theatres, after which came three seasons with George M. Cohan's productions: one as Herny Haggood in "Little Johnny Jones," another as Tom Bennett in "Forty-five Minutes from Broadway" and the third as Joe Westcott in "Fifty Miles from Boston"—all original creations. Then came his sweeping triumph in "The Merry Widow"—and all is said! Mr. Brian has accepted his new glories with becoming charm and sincerity, contented with having achieved so big a goal at so early an age, and, this as a criterion, it is safe to assume that when stellar fame becomes his portion, as it surely will, he will meet it with equal belief, ambition and enthusiasm—qualities which will keep him permanently among our stars.



The wise and active conquer difficulties,  
By daring to attempt them; sloth and folly  
Shiver and sink at sights of toil and hazard,  
And make the impossibility they fear.

—Rowe.

CHARLES J. ROSS has occupied a rather unique and almost undisputed position among our leading operatic comedians for a number of years, and for the past ten seasons he has been practically a permanent Broadway fixture, with each succeeding appearance gaining more and more in popularity and professional caste. He is an unusually capable actor, a quality not often found in the musical comedy world, and his mimetic powers are of so high a caliber as to place him almost in a class by himself. Mr. Ross came into the world in Montreal, Canada, the son of William and Caroline Kelly, and his stage career dates from April 5, 1885, at which time he made his début at Miner's Bowery Theatre, doing a variety specialty. It was but a short time after that he married Mabel Fenton, the well-known comédienne, and for a considerable period the twain of Ross and Fenton enjoyed unabated popularity in the vaudeville world, presenting a series of burlesque skits upon well-known plays, such as "Virginius," "Cleopatra," "The Heart of Maryland," etc. Finally Mr. Ross and Miss Fenton were engaged by Weber and Fields as members of the original company of their Broadway Music



Hall, opening September 5, 1896, in "The Geezer." For five and a half consecutive seasons Mr. Ross was one of the popular stellar lights at this bijou amusement place, appearing in all the well-known burlesques: "Pousse Café," "Hurly Burly," "Helter Skelter," "Whirl-I-Gig" and "Fiddle-Dee-Dee." When Mr. Ross and Weber and Fields reached the parting of the ways, the middle of the season of 1900-01, he appeared at the Victoria Theatre as Cardinal Richelieu in the burlesque, "My Lady." The two seasons following this he scored a pronounced personal success as Queen Spadia in Klaw and Erlanger's big spectacle, "The Sleeping Beauty and the Beast." Mr. Ross then returned to vaudeville for a short time, after which he was back again in the Weber and Fields surroundings for a half-season, appearing in "Whoop-Dee-Doo." Then came a brief co-starring tour with Miss Fenton in "Twirly Whirly" and another short dip into vaudeville. The season of 1905-06, he appeared on tour in "The Winning Girl," and later on when this same piece came into the New York Casino, under the title of "The Social Whirl," he was found in his original rôle of Julian Endicott. Mr. Ross continued in the cast of this production until December, 1907, when he became a member of Joe Weber's company and, once again amid familiar surroundings, he scored the hit of his entire career by his portrayal of Prince Danilo in the burlesque on "The Merry Widow." A player thoroughly at home behind the footlights, perfectly spontaneous, easy and graceful, Mr. Ross has climbed steadily and unswervingly into public favor and with a degree of constancy and permanency that will last him during his entire career.

AS an actor of juvenile and light comedy rôles, Ernest Glendinning is rapidly making a name for himself, being in specially high favor with theatregoers on the Pacific coast. Born to the stage purple, being the son of John Glendinning and his first wife, the late Clara Braithwaite, and a brother of Jessie Glendinning (Mrs. Gilbert Miller), he began his stage career the season of 1904-05, playing a small part in "The Sorceress," supporting Mrs. Patrick Campbell. In the middle of that season, owing to Mrs. Campbell's illness, he appeared for a short time with Marie Doro in "Friquet." Realizing the benefit to be derived from the experience gained in stock work, Mr. Glendinning joined the Alcazar Stock, San Francisco, opening July 31, 1905, his first part being Clement Lee in "The Fortunes of the King." He remained with this company until the earthquake, the following spring, and then came a season with the Belasco Stock, Los Angeles. He rejoined the Alcazar forces, in March, 1907, and has continued to play leading juvenile parts with this company ever since, a few of his most successful parts being Laurence Trenwith in "Iris," Lionel Carteret in "Mrs. Dane's Defense," Von Asterberg in "Old Heidelberg," Geoffrey Tillman in "The Girl with the Green Eyes," Eric Hargreaves in "A Modern Magdalen," Charley Hayne in "The Dictator" and Jack Dexter in "The Wife." In all, Mr. Glendinning has a repertoire of over a hundred rôles, not bad for an actor with his comparatively brief experience.



AMONG our most prominent and popular leading women, the name of Selene Johnson stands forth conspicuously as an actress of consummate skill and exceptional poise and distinction. A Philadelphia girl by birth, though of late years she has made her home in Jersey City, N. J., Miss Johnson graduated from the American Academy of Dramatic Arts in the middle nineties, one of her first engagements being as leading woman in "The Girl I Left Behind Me." She then played the adventuress, Marie Bulford, in "The Great Diamond Robbery," and then came two years in stock work, playing leads with such organizations as the Alcazar Stock, San Francisco; Salisbury Stock, Milwaukee; and the Columbia Theatre Stock, Washington, D. C. The season of 1899-00, Miss Johnson was leading woman with William H. Crane, appearing in "Peter Stuyvesant," "A Rich Man's Son" and "A Virginia Courtship." Miss Johnson then played Mercedes in "Monte Cristo," with James O'Neill; Evelyn Byrd in "Audrey," with Eleanor Robson; and the Baroness de Cambri in "Frou-Frou," with Grace George. She then returned to Mr. O'Neill's company for a season, creating the heroine in "The Adventures of Gerard," after which she was Aurora Bumpus in Shaw's "How He Lied to Her Husband," with Arnold Daly. She then reappeared in the support of Grace George, being Theodora in "Abigail," after which she spent a season as leading woman with William Faversham, creating Lady Diana in "The Squaw Man." Another season with Miss George followed this, playing Mrs. Watling in "Clothes," and her most recent Broadway success was as Lily Summers in "Irene Wycherly," with Viola Allen. Miss Johnson may always be relied upon to give a faithful rendition of each rôle, no matter how varied, which explains why she is so often found in casts of the star variety.

ELIZABETH BRICE is one of our most conspicuously successful figures in the musical comedy firmament and time and time again she has demonstrated her special aptitude for the field in which she now flourishes triumphant, having worked her way up from the rear ranks. Miss Brice, like most of our operatic favorites, has served a faithful apprenticeship in the chorus ranks, notably in "The Runaways," and it was only the happy turn of fortune's wheel that gave her the opportunity to prove herself worthy of better things. During the season of 1905-06, while warbling in the chorus of "Lady Teazle," the star of the piece, Grace Van Studdiford, had a falling out with the management and suddenly vacated the cast. Here was Miss Brice's chance, she being the understudy; she assumed the rôle at short notice, and made quite a hit and ever since then all has been smooth sailing with her. The summer of 1906, she was seen at the Casino as Babette in "The Social Whirl," and soon after the piece went on tour she succeeded Adele Ritchie in the leading part of Violet Dare. She began the season of 1907-08 in the same piece, later appearing with Sam Bernard in "Nearly a Hero," first acting Francine, and afterward, with her usual ready talent, she took Nora Bayes' place in the leading part of Angeline De Vere. Miss Brice started out, the season of 1908-09, with Lulu Glaser in "Mlle. Mischief," then became leading woman in "The Mimic World," and in the summer of 1909 she scored the hit of her career thus far by a spirited performance of Louise in "The Motor Girl," at the Lyric Theatre. Miss Brice has certainly progressed rapidly in her profession, and she is a girl well worth watching.



THOUGH he has made many attempts to live down the rôle of Lord Fancourt Babberley, who masquerades as the bogus aunt in "Charley's Aunt," the name of Etienne Girardot will be associated with this part, apparently to the end of time. He has played many rôles since this creation, but they have all been rather fleeting affairs, through no fault of his own, in which he made no particular impression. Born in London, of French parentage, his father being E. Gustave Girardot, a famous portrait painter, Mr. Girardot was engaged in commercial pursuits as a young man, but he abandoned that to follow his father's profession. He found the field of painting too overcrowded to make much headway, so he turned his attention to acting, making his début in 1875. His first years in this profession were anything but easy ones, touring the provinces, playing any and all kind of parts. He got his first chance in London in 1883 in "The Yellow Dwarf," and for a long time after this he toured in rôles that had such famous London originals as W. S. Penley, John Hare and Arthur Cecil. Mr. Girardot made his American début on October 2, 1893, playing in "Charley's Aunt," at the Standard Theatre. He played this part four years in all, and since that time he has been seen in "Miss Francis of Yale," "The Purple Lady," "Mamzelle 'Awkins," with Mrs. Fiske in "Miranda of the Balcony," with William Collier in "The Diplomat," with Cecil Spooner in "My Lady Peggy Goes to Town," with Nat C. Goodwin in "A Midsummer Night's Dream," with James Erskine in "The Young Miss Pettifer," with Mrs. Fiske in "Leah Kleschna," and in "The Crossing." In the spring of 1906 Mr. Girardot appeared in a special revival of "Charley's Aunt," at the Manhattan Theatre, continuing in the piece practically ever since, on tour and in many special stock revivals, there being an ever ready demand for this play in stock theatres.

I**N** the world of light opera the name of Marguerite Clark stands pre-eminent as an interpreter of soubrette rôles. With a personality of poignant magnetic charm, the complete epitome of the word dainty and all its synonyms, this attractive bit of feminine bric-à-brac has been one of the public's cherished favorites for the past half-dozen years and there is no one upon the comic opera stage to-day whose future is more roseate and promising.



Miss Clark, who is more ambitious to-day than when she began her career, was born in Cincinnati, Ohio, and received her schooling at the Brown County Convent in the same state. She was still a schoolgirl in short skirts when she began her stage career, making her début in Baltimore, Md., with the Strakosch Opera Company. Miss Clark's first important engagement was in the fall of 1902 when she appeared as principal soubrette with De Wolf Hopper in "Mr. Pickwick." Previous to this she had about eighteen months' experience in playing small parts with different organizations. She remained with the Strakosch company about three months, and then went to Pittsburgh, Pa., with a repertoire opera company for two months of summer opera at the Duquesne Gardens. Then followed an engagement as understudy to Irene Bentley in "The Belle of Bohemia" and she played that actress' rôle upon three different occasions. As the Little Soubrette in "The Burgomaster," the following spring, she scored quite a success for about four months. During the season of 1901-02, she was Mary Lamb in "The New Yorkers," supporting Dan Daly, and the summer following appeared at

the Knickerbocker Theatre as Lieutenant Gaston in "The Wild Rose." She then joined Mr. Hopper's company and as Polly in "Mr. Pickwick" she was as attractive a figure as ever stepped upon a Broadway stage, playing this part for two seasons. For a brief period, during April and May of 1904, she was Contrary Mary in "Babes in Toyland." Miss Clark then returned to the Hopper fold, being Mataya in "Wang" one season and for three years she enjoyed a tremendous vogue as Sylvia in "Happyland." The season of 1908-09, she was first Elviria in the New York production of "The Pied Piper," with Mr. Hopper, and then was featured in Jefferson De Angelis' support as Nadine in "The Beauty Spot." Miss Clark, who is shortly to star under the Shuberts, has earned her right to stellar eminence and hers should be a long and happy career as the daintiest and most bewitching of all our comic opera stars.



The waking dawn,  
When night-fallen dews, by day's warm courtship won,  
From reeking roses climb'd to kiss the sun;  
Nature, new-blossom'd, shed her colours round;  
The dew-bent primrose kiss'd the breeze-swept ground.

—Aaron Hill.



FOR the past two years Ruth Allen has enjoyed a tremendous popularity on the vaudeville stage and upon the strength of her markedly individual personality and the originality of her offerings she has found it an easy thing to retain her place in the headliner class. This remarkably clever girl, earnest, ambitious and enthusiastic, has advanced steadily in her professional work and hers is an outlook of most generous proportions, her future being safely assured among the most popular favorites of the day. A native of San Francisco, Cal., Miss Allen began her stage career in 1903 as leading woman of a traveling repertoire company on the Pacific coast. The summer of the following year she became a member of the Alcazar Stock Company, San Francisco, with which she remained for a year and a half, gaining the very best possible sort of experience, her repertoire of parts ranging from Cynthia, the colored maid, in "Vivian's Papas" to the dignified Lady Frank Brooke in "On Probation," and from the vivacious Clara Hunter in "The Climbers" to the emotional Bessie Broke in "The Light that Failed." After this admirable training, Miss Allen was specially engaged to create the part of "Jack" Newton in "The Strength of the Weak," in the support of Florence Roberts, and it was in this rôle that she made her New York début, at the Liberty Theatre, April 17, 1906, when she scored one of the biggest personal successes of that entire season. She continued for a season and a half in the support of Miss Roberts, after which she created the part of Fay Lofty in "The Other House," supporting Richard Golden, the summer of 1907. It was the season of 1907-08 that saw Miss Allen's invasion of the vaudeville world, presenting the one-act playlet, "We Need the Money," and hers was a success which any player might envy. So it happened that when Jesse Lasky decided upon a new vaudeville act, the season of 1908-09, with his characteristic astuteness he engaged this young actress as his stellar attraction and "Ruth Allen and Her London Johnnies" proved one of the smartest and cleverest acts ever put forward by this active and alert manager, thanks to the cleverness of his star. Miss Allen has made remarkable progress during her five short years behind the footlights and there is no question that her past career is merely indicative of even a greater future development.



Creative Genius! from thy hand  
 What shapes of order, beauty, rise  
 When waves thy potent, mystic wand  
 To people ocean, earth and skies!

—J. H. M'Ilvane.

A NEW star in the theatrical firmament, one whose luster is likely to remain undimmed for many years to come, Victor Moore has met with most thoroughly deserved public favor during the last few years, and his hold upon the affections of our theatregoers is of the quality that increases with his each appearance in a new rôle. He was born in the village of Hammonton, N. J., receiving his schooling there and at Boston. His



early days behind the footlights were full of the usual ups and downs of the beginner, gaining his first stage experience in the super ranks of the various Boston theatres. He received his first chance in a comedy rôle in "A Summer Shower," later appearing in "A Romance of Coon Hollow." He then appeared on tour in "The Real Widow Brown" and "The Girl from Paris," and was seen on Broadway in minor bits with John Drew in "Rosemary," and in "Spiritisme," at the Knickerbocker. Mr. Moore next invaded the stock-company field and played pretty much every type of rôle, ranging from Nero in "Quo Vadis" to the title rôle in "Chimmie Fadden," appearing with companies in Peoria, Ill.; Newark, N. J.; and Philadelphia. The season of 1901-02 he was principal light comedian of the stock at the American Theatre, New York, gaining invaluable experience in a round of melodramas. In the spring of 1902, he invaded the vaudeville world, presenting the skit, "Change Your Act," telling of the troubles of two second-rate vaudevillians, and the piece promptly became a classic of its kind, in which he was seen for three years. Mr. Moore was then selected by Klaw and Erlanger to originate the part of Kid Burns in George M. Cohan's "Forty-five Minutes from Broadway," and, though Fay Templeton was the star of this piece, he promptly walked away with all the honors. So great was Mr. Moore's success in this rôle that Mr. Cohan wrote a piece specially for him around the character of Kid Burns, and as the star in "The Talk of New York," during the season of 1907-08, he made a lasting impression in the stellar heavens, continuing in this play ever since. A most modest young actor, with all the zest and enthusiasm of a mere beginner, Mr. Moore has climbed steadily and patiently into public favor, and, with his quiet, subtle comedy methods, always touched with a tinge of sentiment, he has come to be rated with the best of our young stars, those whose futures are sure to bring about only most admirable results.



Go abroad

Upon the paths of Nature, and when all  
Its voices whisper, and its silent things  
Are breathing the deep beauty of the world,  
Kneel at its simple altar.

—N. P. Willis.

A POPULAR and attractive young comédienne, Gertrude Quinlan has won a proud and independent position for herself in the theatrical world, and it doesn't take a very observing or far-seeing critic to prophesy stellar honors for her at no great distant date. With unflagging energy and good-natured spirits, she enters thoroughly into each part she portrays, bringing to it exceptional powers of grace and animation, and she has yet to give her first performance with an appar-

ent sense of boredom—which very excellent qualities have placed her in her present enviable position. A Boston girl by birth and a graduate of the Boston High School, Miss Quinlan, while still a schoolgirl, decided to follow the stage career and made her début in her home city with the Castle Square Opera Company, singing in the chorus. She was a member of this organization about a half-dozen years, working her way up to be the leading sou-brette in the company, in which capacity she sang in New York, Philadelphia, Baltimore, Washington, Chicago and St. Louis. With the Castle Square forces Miss Quinlan acquired an invaluable repertoire of rôles, a few of her most notable successes being Javotte in "Erminie,"



Pitti-Sing in "The Mikado," Estrelida in "El Capitan," Musette in "La Bohème," Captain Ralph Sheridan in "Rob Roy," Diana in "The Isle of Champagne" and Rose-Marie in "The Wedding Day." During this time she also played a brief engagement in a melodrama entitled, "The Red, White and Blue." The season of 1901-02, Miss Quinlan created the rôle of Annette in "King Dodo," after which she was Chiquita in "The Sultan of Sulu," an engagement of two years' duration, and this rôle firmly established her as an operatic comédienne of the front rank. It was after this that she originated the rôle of Flora Wiggins, the boarding-house keeper's daughter, in "The College Widow," and her tremendous hit in this rôle is now a part of stage history, she playing it for three consecutive years, scoring an individual success such as is given to few players. The season of 1907-08, she further maintained her admirable standard by her portrayal of the maid, Honour, in "Tom Jones." Miss Quinlan, of flashing, merry eye and captivating smile, long ago won the respect and admiration of theatregoers by her loyalty to her profession, her high standard of excellence, and these are the very factors that are now leading her on to a bigger and higher goal.

## February 26

## Pauline Hall

THOUGH she has not been especially conspicuous of late, few opera singers have enjoyed a greater vogue than Pauline Hall. Hers was a busy, extensive and widely varied career embracing half a dozen lines of endeavor, and she won her place in the front ranks by good, sturdy, hard work. Miss Hall was born in Cincinnati, of German parentage, the family name being Schmidgall. She made her début in 1875 as an "extra" girl in Robinson's Opera House, in her native city, under the management of Col. R. E. J. Miles. The following summer she drove a chariot in a circus-like entertainment that Col. Miles sent on tour, and then sang in the chorus of the Alice Oates Opera Company. A brief appearance with Mary Anderson, playing small parts, gave her some experience as a dramatic actress, and she was next with E. E. Rice's Surprise Party. Then came an engagement under J. H. Haverley, in "The Merry War" and "Patience," and a return to the Rice forces, in "Orpheus and Eurydice." After several rather brief engagements Miss Hall joined the Casino forces, opening June 29, 1885, in "Nanon," and she was also heard there in "Amorita," "The Gypsy Baron," "Erminie" and "The Drum Major." She was the original Erminie, in which she made a pronounced success, and her name will always be associated with this part. After several seasons in this opera, Miss Hall embarked upon a starring tour, which lasted four years, presenting "Puritana," "Amorita," "Madame Favart," "The Honeymooners," "La Belle Hélène," "The Chimes of Normandy" and "Dorcas." Since those days Miss Hall has confined most of her time to vaudeville, has appeared with Francis Wilson on two occasions, in "Cyrano de Bergerac" and a revival of "Erminie." The season of 1905-06 she starred through the South and West in a revival of "Dorcas," and has not been seen on the stage since, though the announcement is made that she is soon to reappear again as the star in "Wildfire."



## February 27

## Ellen Terry

ELLEN TERRY, the most popular of all English actresses, was born at Coventry, one of seven children of Mr. and Mrs. Benjamin Terry, all of whom became associated with theatricals. She made her début on April 28, 1856, as Mamillius in "The Winter's Tale," being eight years of age at the time, and for several years was greatly in demand as a child actress. She retired from the stage for two or three years, returning to active work in 1867, appearing in the support of her sister Kate Terry, now retired, and on December 26, 1867, she appeared for the first time with Sir Henry Irving, playing Katherine in "The Taming of the Shrew." Miss Terry again sought private life after this, and the stage knew her not for almost seven years. She resumed again on February 28, 1874, appearing in "The Wandering Heir," at the Queen's Theatre, and for the four years that followed she played a notable number of rôles on the London stage, supporting such stars as Sir Charles Wyndham, the Bancrofts and John Hare. She rejoined Sir Henry Irving on December 30, 1878, playing Ophelia to his Hamlet, at the London Lyceum and they continued as co-stars for twenty-four consecutive years. The Irving-Terry company made their first appearance during the season of 1883-84, at the old Star Theatre, Miss Terry making her début the second night of their engagement, October 30, playing Queen Henrietta Maria in "Charles I." They returned here the following season as well as the seasons of 1887-88, 1893-94, 1895-96, 1899-1900 and 1901-02. Sir Henry and Miss Terry were an admirable foil for each other and their work was always marked with rare sympathy and feeling. But finally they came to the parting of the ways and made what was practically their last appearance together in December, 1902, at Bristol, England. Since then Miss Terry has appeared with Beerbohm Tree, as Mistress Page in "The Merry Wives of Windsor," and starred in London and the provinces in "The Vikings," "Much Ado About Nothing," "The Mistress of the Robes," "The Good Hope," "Eriksson's Wife," "Alice Sit-by-the-Fire," "Captain Brassbound's Conversion" and "Henry of Lancaster," in the fourth and seventh mentioned of which she has also appeared in this country.

ISABEL IRVING has occupied an undisputed position among America's foremost actresses for a number of years and she has lately come into the greater glories of stardom, a position to which her talents long ago entitled her. There are very few players who have been more loyal and devoted to their profession than she, and certainly few have had careers more interesting and full of more notable achievements. Miss Irving was born in Bridgeport, Conn., and as a very young girl, just entering her 'teens, she made her stage debut in the company of Rosina Vokes, with whom she remained a season and a half and from whom she received much valuable training in the actors' art. Early in the season of 1888-89 Miss Irving appeared with May Wilkins in "Gwynne's Oath," and a few months later she became a member of Augustin Daly's company, in which she continued five years, making three trips abroad with this organization. Under Mr. Daly she played a variety of rôles, being particularly successful as Helen in "The Hunchback," Audrey in "As You Like It," Oberon in "A Midsummer Night's Dream," Jo in "The Lottery of Love," Susan in "A Night Off," and Katherine in "Love's Labor's Lost." Realizing that she could make no further progress under Mr. Daly, Miss Irving then became leading woman for Daniel Frohman's Lyceum Theatre Company, replacing Georgia Cayvan, during which time she played the leads in the productions of "The Amazons," "A Woman's Silence," "The Case of Rebellious Susan," "An Ideal Husband," "Fortune," "The Wife," "The Charity Ball," "The Prisoner of Zenda," "The Home Secretary" and "The Benefit of the Doubt." The season of 1896-97 she headed a special touring company in "The Prisoner of Zenda," later appearing in "Never Again" in Chicago. The three years following Miss Irving was leading lady with John Drew in "Rosemary," "A Marriage of Convenience," "One Summer's Day," "The Liars" and "The Tyranny of Tears." The next two years she played a number of special parts under Charles Frohman, to wit: 1900-01, in "The Husbands of Leontine," "Self and Lady" and "To Have and To Hold," and 1901-02, she replaced Blanche Bates at the head of the cast in "Under Two Flags" for a short time, was in "The Romanesques" at the Madison Square, and played brief periods with Charles Hawtrey in "A Message from Mars," William Faversham in "A Royal Rival," and Richard Mansfield in "Beaucaire." Miss Irving then starred for two seasons in "The Crisis," under James K. Hackett, took a brief dip into vaudeville, replaced Grace George as Louise in the star-cast of "The Two Orphans," was Miss Neville in the Bellew-Robson revival of "She Stoops to Conquer," and was leading woman with Viola Allen in "The Toast of the Town." The season of 1906-07 she appeared with Eleanor Robson at the Liberty Theatre for a short time and then re-entered the starring ranks under Liebler and Co. in "Susan in Search of a Husband," and the next year she starred in "The Girl Who Has Everything." In the fall of 1908, Miss Irving, under Henry Miller's management, gave a most delightful portrayal of the title part of Percy Mackaye's "Mater."





MARCH





**B**ERNICE WILEY GOLDEN, during her short, but most active, time behind the footlights, has proven in no uncertain terms that she has chosen wisely in adopting the profession in which her family has long figured conspicuously and successfully. However, this talented and ambitious young girl has never sought any favors through the good fortune of her birth but instead has been determined to make her own way, to carve her own place, in American theatricals. And that she will make a most worthy name for herself, there is not the slightest doubt in the minds of those who know and appreciate good acting. Miss Golden, the daughter of Richard Golden and Dora Wiley, the popular comic opera star, was born in Maine, educated at Loretto Convent, Niagara Falls, N. Y. Barely were her school days over when she determined to follow a stage career, making her debut January 21, 1907, with Keith and Proctor's Stock Company, at the One Hundred and Twenty-fifth Street Theatre, her first rôle being Kitty in "The Moth and the Flame," and she alternated her time between this company and the stock at the Fifth Avenue Theatre. In the summer of that year she appeared in the support of her father, playing Lucy Hake in "The Other House," and during the regular season she gave an appealing and sympathetic portrayal of Marion Thorne in "Brown of Harvard," with Henry Woodruff. The summer of 1908, she appeared in stock at Keith's Theatre in Portland, Me., and the season of 1908-09 she mounted the histrionic ladder considerably by her able work, first with Mary Mannerling in "A House of Cards" and later with Henrietta Crossman as Maud Buck in "Sham."



Miss Golden, youthfully vivacious and attractive, of a charmingly girlish personality, is making rapid strides as an actress of ingénue rôles and, in her, the younger generation of theatregoers will find a worthy stage representative of all that has so long made the name of Golden revered and beloved.



Love, Hope and Joy, fair Pleasure's smiling train,  
 Hate, Fear and Grief, the family of Pain;  
 These, mix'd with art, and to due bounds confin'd,  
 Make and maintain the balance of the mind:  
 The lights and shades, whose well-accorded strife  
 Gives all the strength and color of our life.

—Pope's "Essay on Man."

## March 1

## Anne Sutherland

**E**XCELLENT dramatic actress that she is, it was as a singer that Anne Sutherland gained her first recognition behind the footlights, making her début at the age of ten as Little Buttercup in a juvenile "Pinafore" company. Then came several years of study and travel through Europe, after which she returned to the stage as one of the daughters of the Duchess in "Adonis," with Henry F. Dixey. She was next one of the beauties that supported Lydia Thompson and her famous burlesque troupe. Miss Sutherland then abandoned the musical stage, and was seen in the support of such stars as Nat C. Goodwin, Eben Plympton, and Kyrle Bellew and Mrs. Potter. The season of 1895-96, she was in the short-lived "City of Pleasure," at the Empire, and then with May Irwin in "The Widow Jones," followed by a season with Georgia Cayvan in "Squire Kate" and "Mary Pennington, Spinster," and one with Joseph Jefferson as Gretchen in "Rip Van Winkle." She appeared with Mrs. Leslie Carter in the original production of "Zaza," and for a long time played Josepha in "At the White Horse Tavern." Miss Sutherland was with the Morosco Stock in San Francisco, the early part of the season of 1900-01, and then at the Broadway in "The Price of Peace," and was also seen in "The Wooing of Priscilla," in Boston. The next season she started out with "The Last Appeal," was back with "The Price of Peace" for a time, and on January 26, 1902, she opened as leading woman of the Columbus Theatre Stock, Chicago, giving fourteen performances a week, an engagement which lasted until the summer of 1904, aside from a few months when she appeared on the road as Josephine in "More than a Queen." Early in the year 1905 she was with the Yorkville Stock, and the two seasons following she was seen in, 1905-06, "The Bad Samaritan," again with the Yorkville Stock, "The Plainsman," and again with the Columbus Stock, and, 1906-07, with Grace George in "Clothes," with Emma Carus in "Too Near Home," and in "The Powers That Be." After a year's absence from the stage, Miss Sutherland, the season of 1908-09, appeared first with Henry E. Dixey in "Mary Jane's Pa," was then with George Arliss in "The Devil," and finally with Hattie Williams in "The Marriage of a Star."



## March 2

## Edwin Milton Royle

**W**E no longer see Edwin Milton Royle among the ranks of actors, as he has now become one of our most important dramatists, with orders constantly coming in for new plays. He waited a long time for his opportunity, playing thankless parts, in thankless plays, in thankless places, and it is good to note that the bird of success has finally perched upon his banner. Mr. Royle made his early début at Lexington, Mo., and is a son of Arthur and Elizabeth (Kirtley) Royle. He spent the greater part of his youth in Salt Lake City, Utah, where he was educated at the Collegiate Institution, and then entered Princeton. After his college days, he took a post-graduate course at the University of Edinburgh, Scotland, returning to this country to take a law course at Columbia. Mr. Royle had quite some experience as an actor when he wrote his first play, "Friends," produced in 1892, with himself in the leading rôle and Selena Fetter, whom he married on October 16, of that same year, as the heroine. "Friends" made an unqualified success, indeed it still flourishes in the stock company field, and the Royles played it for a number of years. His next play was "Captain Impudence," 1897, with self and wife again at the helm, and after a short tour, he condensed this piece into a one-act play, and for several years they toured the leading vaudeville houses, presenting new sketches from time to time. The season of 1903-04, Mr. and Mrs. Royle produced another of his plays, "My Wife's Husbands," at the Madison Square Theatre, in which he, to all appearances, took his stage farewell, and Nat C. Goodwin played the piece for a while that same season. "The Squaw Man," 1905, produced by William Faversham, and "Marrying Mary" (which was "My Wife's Husbands," given musical trimmings), 1906, produced by Marie Cahill, were both most successful, though "Cleo," 1906, produced by Nance O'Neil, and "The Struggle Everlasting," 1907, brought out by Florence Roberts, each met with an indifferent reception.

FOR the past nine years Al. H. Wilson has been one of our most popular stars, making a particularly individual place for himself in the modern style of German romantic plays. He has built up a large and loyal following throughout the country, and by the high standard of his productions, the excellence of his plays and supporting casts, he deserves every particle of the success he has known. As a delineator of German dialect rôles Mr. Wilson stands conspicuously pre-eminent, being a leader in this particular branch of his art, and upon the strength of his beautiful baritone voice he long ago won the sobriquet of "the golden-voiced singer," a most deserving and happily apropos title. Previous to entering the stellar ranks, Mr. Wilson had made a reputation for himself in a number of prominent musical farces, among a few of these being with Hallen and Hart as Carl Pretzel in "The Idea," as John Stofel in "Struck Oil," and as Professor Von Bilderbogen in "The Twentieth Century Girl," in each of which he was notably successful. He made his début at the head of his own company the season of 1900-01, offering "The Watch on the Rhine," which he presented two years, and then came an equal length of time "A Prince of Tatters." The season of 1904-05, owing to popular request, Mr. Wilson revived "The Watch on the Rhine," and the next season he was seen in "The German Gypsy." Following this came two years in "Metz in the Alps" and, during 1908-09, he made the most pretentious production of his career, "When Old New York Was Dutch," in which he enjoyed great success. Mr. Wilson's stellar fame is not of the milk and water, made-over-night, variety; he has achieved his present enviable place by application and ambition, advancing steadily forward each season, and his fame and success are but the reward of merit, backed up by pluck and determination. Our ranks of stars would include even more names had we only more actors of Mr. Wilson's mental and artistic caliber.



The proudest motto for the young!  
 Write it in lines of gold  
 Upon thy heart and in thy mind  
 The stirring words unfold:  
 And in misfortune's dreary hour,  
 Or fortune's prosperous gale,  
 'Twill have a holy, cheering power—  
 "There's no such word as fail!"

—Alice G. Lee.

FROM the very beginning of her career, Maude Fealy has played leading rôles exclusively and she has been associated with no less than a half-dozen of our prominent masculine stars, not to mention having been a star upon her own account for two years. Though only in her early twenties, she has gained a most thorough knowledge of the actor's art, and with a personality of gentle, girlish charm, she is extremely well fitted for the type of rôles with which her name is associated. Miss Fealy was born in Memphis, Tenn., being a daughter of Margaret Fealy, herself an actress for a number of years and more recently a teacher of dramatic art. She received her stage training at the hands of her mother, playing a number of leading rôles in public as an amateur. Miss Fealy made her formal stage début, late in 1899, as Eunice in "Quo Vadis," making her début upon the New York stage in this rôle, at the New York Theatre. The two years following this she played Alice Faulkner in "Sherlock Holmes," with William Gillette, appearing in this country as well as in London. Then came a season as leading woman with E. E. Willard in his repertoire, dividing the year following between "Hearts Courageous," with Orrin Johnson, and "That Man and I," with Robert Hilliard. The season of 1904-05, Miss Fealy appeared in England as leading lady with Sir Henry Irving in "Becket," "The Lyons Mail," "Louis XI." and "Waterloo." Returning to this country, she appeared the next season in "The Truth Tellers," later playing opposite William Collier in "On the Quiet." She made her début as a star, the season of 1906-07, in "The Illusions of Beatrice," and 1907-08 she was seen in "The Stronger Sex." During 1908-09 she was first with Nat C. Goodwin in "Cameo Kirby" and then appeared in stock in Winnipeg, Canada. For the past nine years, Miss Fealy has appeared in a stellar capacity each summer with the Elitch's Gardens Stock Company in Denver, Colo.



HENRY COOTE has come rapidly forward in the light opera world and within the past four years he has won an enviably notable place for himself as a singer of romantic tenor rôles. With an excellent voice and a striking physique, he has many things in his favor to aid in his professional advancement and as he is quite an ambitious actor, small wonder that he is making rapid progress. A Massachusetts boy by birth, hailing from Springfield, Mr. Coote began his stage career in the humble capacity of a chorus singer, his most notable engagement in this field being in "The Prince of Pilsen," in which he was one of the Heidelberg students. He was identified with this piece for some time, eventually going to London with it, playing at the Shaftesbury Theatre. Upon his return to this country, late in 1904, Mr. Coote appeared with Fritzi Scheff in her revivals of "Fatinitza," "Giroflé-Girofla" and "Boccaccio." The season of 1905-06, he was first with the Perley Opera Company in "The Girl and the Bandit," and then supported Peter F. Dailey in "The Press Agent." He returned to "The Prince of Pilsen" the following year, this time in the principal tenor part of Tom Wagner, and he also made a fine impression by his work in the title part in "The Student King," at the Garden Theatre. The season of 1907-08, he appeared with Lawrence D'Orsay and Cecilia Loftus in "The Lancers," was then in "The Top o' th' World" and finally in "The Merry-Go-Round," and, 1908-09, he started out with Lulu Glaser in "Mlle. Mischief," then appeared in "The Waltz Dream," was next with Raymond Hitchcock in "The Mascot," and wound up this busy season with the Aborn Opera Company.

## March 6

## Grace Gardner

A VAUDEVILLE favorite of the very first rank, and one whose popularity not only continues unabated season after season, but which is constantly on the increase as well, even already spreading to foreign shores, Grace Gardner is an example of the success that may be achieved in a rather difficult field if the player is both a clever actress and the possessor of a good sketch. She has floated upon the top wave of vaudeville favor for a long time, and her place among our headliners is now undisputed and unquestioned, a fitting tribute to an uncommonly good actress and clever, intelligent woman. Miss Gardner is a Bostonian by birth, receiving her education at both public and private schools there, and she made her début in that same city, too. A member of a good, old Quaker family, Miss Gardner, after overcoming parental opposition, made her first appearance at the Hollis Street Theatre in "Leah the Forsaken." A short time after she was seen at the same playhouse in "Longfellow's Dream," being little more than a schoolgirl at the time. Owing to her exceptional talent in the field of oratory, Miss Gardner then became a public reader, in which line she flourished successfully for several years. She next turned her attention to the vaudeville stage, presenting the sketch, "The New Coachman," assisted by Louis Simon, and for nine consecutive years she has used this same sketch, there being a constant demand for it upon all sides. The season of 1908-09, Miss Gardner made an European tour in this piece, playing all the leading music halls in London, Glasgow, Birmingham, Berlin, Dresden and Paris—quite a sure test, both of her talents and her sketch's world-wide popularity.



## March 7

## Charles Cartwright

WE had heard many excellent things of Charles Cartwright previous to his début in this country, the season of 1904-05, and he fully lived up to all the good reports that had preceded him, by his work as Kleschna, with Mrs. Fiske, in "Leah Kleschna." It was a strong, vivid portrayal given with a directness and force that made it stand out clearly, even in a cast where all the actors shone brilliantly. During his early career Mr. Cartwright appeared with such English stars as Jennie Lee, Charles Calvert, Sir Henry Irving and William Creswick. He supported Edwin Booth in London in "Richelieu" and "The Fool's Revenge," and for a long time after this was in a number of special productions, such as "In Low Water," at the Globe, "Margery's Lovers," at the Court, and "Dick," at the Empire. After a long tour as Prince Zouroff in "Moths," Mr. Cartwright appeared at the Princess' Theatre, London, in several notable productions, "A Noble Vagabond," "The Bells of Haslemere," "The Union Jack" and "Harbor Lights." After engagements with F. R. Benson in Shakespearean plays, and in "Theodora," he toured Australia as Mark Cross in "The Idler," and then appeared for several years in a long series of melodramas at the London Adelphi and Drury Lane. Mr. Cartwright then made many stellar appearances, in London and the provinces, appearing in "Her Advocate," "David Copperfield," "Notre Dame" and "Col. Cromwell." Following his season with Mrs. Fiske, he produced several pieces for Liebler and Co., having an enviable name as a stage director, and the season of 1906-07 he was first leading man with Ellis Jeffreys in "The Dear Unfair Sex," then starred under the Shuberts in "The Eastman Case," closing abruptly after a few performances, after which he returned to England. He has since appeared over there in "Dan'l Peggotty," "The Coping Stone" and "In the Bishop's Carriage." The season of 1908-09, he appeared in both England and America with Fanny Ward in "The New Lady Bantock." Mr. Cartwright is a sound, able actor, with a strong dramatic sense, and 'tis to be hoped that he will appear in our midst with great frequency.

## March 8

## Blanche Nichols

LOVERS of good vaudeville have long cherished a strong affection for that clever team, Murphy and Nichols, whom succeeding seasons find growing more and more in public esteem. Blanche Nichols, the feminine end of the pair, is one of the special pets of the music hall patrons, for she is one of the cleverest girls in that branch of the profession, or any other branch, for the matter of that. Miss Nichols hails from St. Louis, and while she is best known to vaudeville audiences, many have been her triumphs in other fields of dramatic labor. After serving an apprenticeship in the field of light opera, Miss Nichols won not a little fame as a player of farce-comedy rôles, appearing for three seasons in the farces of the late Charles H. Hoyt, scoring notably as a Telephone Girl in "A Hole in the Ground" and as Carrie Story in "A Tin Soldier." She also did most excellent work as Helen Blazes in Blaney's production of "A Boy Wanted." It was the season of 1901-02 that Miss Nichols determined to lend her talents to the vaudeville stage, she forming a partnership with Will H. Murphy. Their first offering was a sketch entitled "The Bifurcated Girl," in which they were seen for three consecutive seasons. Following upon the success of the piece, the season of 1904-05, they brought out another skit, "From Zaza to Uncle Tom," which lasted them four years, and, 1908-09, they continued along success' path with a sketch called "The School of Acting."



## March 9

## Eddie Foy

EDDIE FOY, a comedian of unique methods and rather unique personality, has more than held his own as a fun-maker for a number of years, and, with a strikingly individual style of humor, he has won a leading place among our operatic favorites. A native of New York City, Mr. Foy started up the stage ladder in Chicago in 1869, doing a turn at a variety theatre. For ten years he appeared in this field, playing in all the variety houses over the country. He then spent three seasons at the Palace Theatre in Denver, and for an equal length of time was identified with Emerson's Minstrels, again on the variety stage and the Cancross Minstrels. In 1884 Mr. Foy was with Kelly and Mason in "Tigers," in 1885 with Carraz Swain in "Jack in the Box," in 1886 with the Alcazar Stock, San Francisco, in 1887 with George S. Knight in "Over the Garden Wall" and in 1888 as principal comedian with Kate Castleton. The year following he joined David Henderson's forces in Chicago, and for a number of years was identified with such popular spectacles as "The Crystal Slipper," "Bluebeard," "Sinbad the Sailor," "Ali Baba" and Robinson Crusoe." He then starred in the West in "Off the Earth" and "The Strange Adventures of Miss Brown." It was the season of 1898-99 that saw Mr. Foy come into permanent favor in Eastern theatricals, appearing that year at the Herald Square Theatre in "Hotel Topsy Turvy" and "An Arabian Girl." He then made another starring tour through the West in a piece called "A Night in Town." Since 1901 Mr. Foy has been a leading figure in New York's stage affairs, and has met with the most hearty approval in the productions of "The Strollers," "The Wild Rose," "Mr. Bluebeard," "Piff, Paff, Pouff," "The Earl and the Girl," "The Orchid," "Mr. Hamlet of Broadway" and in vaudeville.

IT is now four years since Wright Lorimer surprised the entire theatre-going public by his sumptuous production of "The Shepherd King," at the Knickerbocker Theatre. Many predicted a complete failure for the young actor in his attempt to present a biblical play. Yet it is now well known what glorious results have come to Mr. Lorimer, through his own industry and talents. "The Shepherd King" has been one of the biggest successes of the

past five years, and has been the means of firmly establishing Mr. Lorimer as one of our most capable actors and a star of the finest caliber. He had the courage to strike out bravely along unconventional lines, subsequent events proving the complete wisdom of his act. Mr. Lorimer was born in Massachusetts, and as a young man had the very best educational advantages in both America and Europe. When it came to deciding upon a life work, he determined to adopt an actor's career, naturally meeting with complete disapproval from his friends. It came about that, in 1899, Mr. Lorimer joined the stock company at the Dearborn Theatre, Chicago, in the capacity of a "super" at a salary of three dollars a week, wishing, as he said, to work from the ground up. It did not take the management long, however, to discover that they had a very bright young fellow in their midst, and the second week he was promoted to a "speaking" part; before the season's close, he had worked his way up into parts of considerable importance. After his stock company experience, Mr. Lorimer spent a season with a touring company in "The Three Musketeers," and he then appeared for two seasons as the Baron Von Hohenlohe, the leading part in "The Power Behind the Throne," and was specially featured. It was after his engagement in this play that Mr. Lorimer decided to undertake the production of his own play "The Shepherd King," and the first performance was given at the Knickerbocker Theatre on April 5, 1904. His performance of the boy, David, has elicited high praise, not only from the general public and the critics, but from the clergy as well, all of whom unite in proclaiming his David a most artistic and powerful portrayal. After three consecutive years in this biblical drama, Mr. Lorimer, the season of 1907-08, brought out a new drama, "The Quicksands," by Alicia Ramsey and Rudolph de Cordova, but this past year, owing to the great demand for "The Shepherd King," he made a fourth tour in this play, again being most successful.



FISKE O'HARA, now one of our foremost interpreters of high-class Irish drama, has met with every encouragement and appreciation at the hands of our theatregoing public and his position in the stage world to-day is not only one of prominence but it is rich in the possibilities of future development. Not only has this young actor come to the front within a surprisingly short time but he has built his career upon the firm



foundation of a widely varied experience, ranging from the drama to light opera, from minstrelsy to vaudeville, and, thus well equipped, his would certainly seem a happy professional outlook. Mr. O'Hara, who earlier in his stage career answered to the name of George Fiske, made his professional début in 1898 with Mr. and Mrs. Charles Manley in the rural comedy "Down on the Farm." The year following he supported Tony Farrell in "My Colleen," and then came a season divided between "McFee's Matrimonial Bureau" and as principal tenor with Gus Sun's Minstrels. Beginning with the season of 1901-02 and for two years, Mr. O'Hara managed and played important parts with the People's Theatre Stock Company, Chicago, Ill., and during the summer of 1903 he filled a

special engagement with the Ferris Stock, St. Paul, Minn., being cast for such important juvenile rôles as Albert in "Monte Cristo," Judson Langhorne in "All the Comforts of Home," Dechelette in "Sapho," Tom Mayne in "My Jim" and Sir Reginald Dare in "Shamus O'Brien," in which his singing of "My Wild Irish Rose" met with most hearty approval. Mr. O'Hara divided the season of 1903-04 between the Metropolitan Stock, Duluth, Minn., with which organization he played two rôles each week, gaining an invaluable amount of experience, and with The Bostonians, singing tenor rôles with this famous company in "Robin Hood," "The Serenade" and "The Queen of Laughter." It was following this that he made his début before a New York audience, at the Majestic Theatre, August 23, 1904, as Lieutenant Harold Katchall in "The Isle of Spice," meeting with most hearty approval. Mr. O'Hara then determined to embark upon starry waters, making his first appearance at the head of his own company, happily enough, on Christmas Day, 1905, at Newark, N. J., in "Mr. Blarney from Ireland," a piece written specially for him and in which he introduced several songs of his own composition. He devoted two seasons to this piece and then came a year and a half in an equally popular successor, "Dion O'Dare." After this, or in the early spring of 1909, Mr. O'Hara, having received most tempting offers, succumbed to the lure of vaudeville and he was a leading headliner attraction in our principal theatres, presenting an attractive Irish sketch, "Captain Barry." Mr. O'Hara has made steady progress in his professional career, a fitting tribute to his ability and talent, and with his sweet singing voice, his attractive, frank personality and his unquestioned histrionic talents, small wonder that progression has ever been his watchword.



# March 12

# Louise Randolph

A YOUNG and particularly charming actress, one who has already made a deep impression upon most discerning critics, Louise Randolph is surely destined to occupy a foremost place among America's leading actresses. She is a Massachusetts girl, Malden being her home, though her birthplace is Leavenworth, Kan., and she had her first taste of dramatics by playing minor rôles with the Castle Square Stock, Boston. After this preliminary training, she made her formal début in the fall of 1900 by playing Otilie in "At the White Horse Tavern," and the year following she appeared under William A. Brady as Mary Larkin in "Lovers' Lane." The season of 1902-03, she was back in Boston, this time as heavy woman of the Bowdoin Square Stock, and then came a year divided between the Proctor Stock and the Mordaunt-Humphrey Stock, Albany, N. Y. She was next seen with Joseph Hart in "Foxy Grandpa," and Florence Davis in "The Player Maid." Miss Randolph began the season of 1905-06 with Henry Woodruff in "The Genius and the Model," later rejoining the Proctor Stock, at the Fifth Avenue Theatre, was then with the Proctor forces in Troy, N. Y., and completed this busy season in "Rose Valley," in Chicago. The season of 1906-07, she appeared with Nat C. Goodwin in "The Genius," at the Bijou Theatre, but left his support at the end of the New York run, and for a year and a half she played second leads with Keith and Proctor's Stock, in Harlem. During 1908-09, Miss Randolph was a member of the Orpheum Stock, Philadelphia.



# March 13

# Angela McCaull

A MOST charming ingénue actress is Angela McCaull, one to whom the word "dainty," and all its synonyms, is particularly apropos, and would that she were seen with greater frequency on Broadway. Surely the name of McCaull is entitled to every respect and consideration at the hands of theatregoers for her father, the late Col. John A. McCaull, was one of the greatest light opera's impresarios that this country has ever known, and the McCaull Opera Company was a truly wonderful organization, the like of which we shall probably never know again. Miss McCaull was born in Virginia, and on her mother's side is directly descended from a distinguished Portuguese family. After an education at private schools in Baltimore, she made her début as a member of Richard Mansfield's company, playing pages and boys, as she was still in short skirts at the time. The next season Miss McCaull was specially engaged by David Belasco to create the rôle of Nanny McNair in "The Heart of Maryland," supporting Mrs. Leslie Carter, and so pronounced was her success in this rôle that she played it throughout the entire country, three years in all. She then reappeared with Richard Mansfield, in his original production of "Cyrano de Bergerac," and the next season created Mary Holcombe in "A Stranger in a Strange Land." Miss McCaull appeared in vaudeville for quite a time, supporting James O. Barrows and John Lancaster, and on December 30, 1900, she became a member of the Grove Stock Company, Montreal, in which line of endeavor she has continued practically ever since. The season of 1901-02, she was with the Pike Stock, Cincinnati, the following season with the Boyle Stock, Nashville, then with the Thanouser company, Milwaukee, and the Ferris company, Seattle, Wash. The season of 1905-06, Miss McCaull was with the Proctor Stock, then with Henrietta Crosman, as Audrey in "As You Like It," and Violet in "Mary, Mary, Quite Contrary," and with the Albee Stock, Providence, and, 1906-07, was with the Fawcett Stock, Baltimore. The following year she was in stock in Buffalo, New Haven and St. Louis, and also supported Amelia Bingham in repertoire, and, 1908-09, she was a member of the Winnipeg Theatre Stock, Winnipeg, Canada. The quintessence of all that is dainty and fascinating, Miss McCaull has gotten a solid experience and the doors of opportunity should be opened wide to her.

ALL lovers of vaudeville, from the Atlantic to the Pacific and from the Canada Border to Mexico Gulf, are familiar with the admirable methods of Clarice Vance, so well known by her sobriquet of "The Southern Singer." One need not be told that she is a Southerner born, Louisville, Ky., being her birthplace, for 'twould be an impossibility for anyone, save to the manner born, to render coon songs in so inimitable manner as she. The first few years of Miss Vance's stage career were given over to farce-comedy productions and it was not until about 1897 that she awoke to the full possibilities of the coon song. Since then she has made this particular style of song her one big feature in the vaudeville theatres and her popularity is truly amazing. Each season, if she so elected, she could play a full term of fifty-two weeks, but she prefers to book her own time as suits her fancy, though occasionally she appears in the olio of a traveling vaudeville organization: for instance, in 1901 she was the big feature of Scribner's specialty Company, and in 1904 was at the head of the Orpheum show. In a word, to aptly describe Miss Vance one has only to quote a conservative Boston critic when he said of her: "Her charm is as powerful as it is indescribable." This summary most admirably fits this true daughter of the South and practically explains her strong hold upon the public. And, too, she is equally popular upon either side of the Atlantic. In private life Miss Vance is the wife of Mose Gumble, so long associated with the J. H. Remick Music Co., they having married on December 7, 1904, at Indianapolis.



MRS. KENDAL possesses a never-to-be-forgotten charm that impresses one the first time you see her and she is, moreover, an actress of sterling worth, probably one of a dozen in a century. She was born in Lincolnshire, England, the daughter of theatrical parents, the J. W. Robertsons, and is a sister of the famous dramatist, the late Tom Robertson. She had quite a little experience as a child actress, but began her career in earnest when she was sixteen, playing Ophelia to Walter Montgomery's Hamlet at the London Haymarket. A tour in the provinces and an engagement at Drury Lane, in "The Great City," followed this, and then she returned to the Haymarket, remaining seven years. During this time she married W. H. Kendal and made a great success as Galatea. She then joined the Bancrofts and scored in "Peril" and "Diplomacy," after which she and her husband, in conjunction with John Hare, managed St. James's Theatre for nine years, scoring one success after the other, being notably popular in "The Squire," "The Ironmaster," "A Scrap of Paper" and "Lady Clancarty." Mr. and Mrs. Kendal then traveled the stellar path independently, making their first appearance in America during the season of 1889-90, and they visited these shores six seasons in all. Their vogue in this country was as great as in their own, and they always played to enormous returns. They last appeared here during the season of 1899-1900, their offering being "The Elder Miss Blossom," a stupid play in which Mrs. Kendal did remarkably fine work. Since then they have produced several plays in London and the provinces, but none have been of sufficient stability to warrant a trip to America. Mrs. Kendal once told a stage aspirant what she considered were the necessary qualifications to become a successful actress, and they are worth reprinting here. "It is very simple," quoted the lady, "you should merely have the face of a goddess, the voice of a siren, the temper of an angel, the endurance of an ox and the skin of a rhinoceros." Many a true word, etc.

THE sobriquet of "the youngest star on the American stage" has been applied so indiscriminately the last few years, that it really is a pleasure to chronicle the fact that Elsie Janis has the exclusive right to such a distinction and, furthermore, she appears to be in a fair way to continue the right to the title for at least some years to come. Miss Janis was born in Columbus, Ohio, her family name being Bierbower. Even as a mere

child her faculty for imitations had asserted itself so pronouncedly that her mother determined to have her adopt a stage career.

December 24, 1898, Elsie made her first appearance on the stage, appearing with James Neill's Stock Company at Pike's Opera House, Cincinnati, her first part being in "The Charity Ball," she being billed as Elsie Bierbower, and remained with that company two weeks only, playing children's parts. Three years later, upon the advice of the late Pres. McKinley, whom her family had known for some years, she went on the vaudeville stage, billed now as, "Little Elsie, the Pocket Edition of Cissie Loftus," and gave her imitations of well-known players, creating a positive furore everywhere. She appeared in the New York theatres for a time, but the Gerry Society used their influence against her, and for several years she appeared everywhere except New York. In the summer of 1904 Miss Janis



appeared under the management of Milton and Sargent Aborn, being starred as Fifi in "The Belle of New York." The fall of that same year, these managers starred her in "The Fortune Teller," she proving a worthy successor to Alice Nielsen, and the summer of 1905 she was the big feature on the New York Roof Garden, her popularity spreading like a whirlwind on all sides and winning her a permanent place in the hearts of New York theatregoers. The beginning of the season of 1905-06, she starred for three months in "The Little Duchess," and on January 5, 1905, she appeared under Liebler & Co. as the star in "The Vanderbilt Cup," which lasted her a season and a half. Miss Janis then became a Charles B. Dillingham star and, 1907-08, she was seen in "The Hoyden," and, 1908-09, she fared forth in "The Fair Co-Ed."

ADA LEWIS, absolutely inimitable comédienne, clever as she can be, came into the world in New York City, but when a mere youngster her family moved to San Francisco and it was there she spent her early youth and began her stage career, her first appearance being in "Siberia," at the Alcazar Theatre. After "jobbing" at various 'Frisco theatres, she made an impression upon Edward Harrigan and was engaged as a regular member of his company. Miss Lewis came East with Harrigan and made her bow before a New York audience on December 29, 1890, in "Reilly and the Four Hundred," at Harrigan's Theatre, now the Garrick. After several years in this actor's support, she appeared with Peter F. Dailey in "A Country Sport," was for two years with May Irwin in "The Widow Jones" and "Courtied Into Court," and was with the Rogers Brothers for an equal length of time in "A Reign of Error" and "In Wall Street." The season of 1900-01, Miss Lewis spent in 'Frisco, with the Alcazar and Frawley Stocks, and the next year she was with Peter F. Dailey in "Champagne Charley," and in "The Hall of Fame," at the New York Theatre. The next three seasons she appeared under David Belasco, being Setsu in "The Darling of the Gods," supporting Blanche Bates. The season of 1905-06, Miss Lewis divided between "Fritz in Tammany Hall," with Joseph Cawthorn, and "The Press Agent," again with Peter F. Dailey. Then came a season in "The Social Whirl," a long period in "Fascinating Flora" and "Nearly a Hero," supporting Sam Bernard in the last; a brief starring tour in "The Head of the House," and, in the summer of 1909, a short term in "The Yankee Mandarin." In a word, Ada Lewis is an artist of the footlights if ever there was one.



ANNA HELD has certainly had a most fortunate career on the American stage, being a tremendous popular favorite for exactly thirteen years in all, and she is now rated as one of the biggest money-making stars before the public. A native of Paris, France, she had rather a hard struggle of it during her early days, being orphaned when a girl of twelve, and she was compelled to make her own way in the world. She began as a concert-hall singer, appearing first in London and later toured all over Germany. She soon began to make a name for herself, later tempting fate in Paris, followed by a most successful term at the Palace Music Hall, London. It was during this engagement in the British capital that Miss Held first sang in the English language. One night Florenz Ziegfeld, Jr., heard her sing, and, realizing her value, engaged her for an American appearance. Miss Held made her début in this country on September 21, 1896, at the Herald Square Theatre, singing her songs during the action of "A Parlor Match." A year later she married Mr. Ziegfeld and was seen for a brief time in the Hammerstein production of "La Poupée," after which she did her specialty on the road with a company, playing two plays, "The Cat and the Cherub" and "A Gay Deceiver." Miss Held made her début as a full-fledged musical comedy star the season of 1898-99, appearing on the road in "The French Maid." The four seasons following this she divided equally between "Papa's Wife" and "The Little Duchess," followed by one season in "Mlle. Napoléon." The season of 1904-05, Miss Held appeared with Joseph Weber's company in "Higgledy Piggledy," after which she was off the stage a year, and then came two years of great success in "A Parisian Model." The season of 1908-09, she starred in "Miss Innocence."

THE name of Howard Gould is a potent drawing-card throughout the country and by his long association with romantic drama, of the Anthony Hope school, he has won a large following with theatregoers, especially throughout the South and Middle West. Mr. Gould was born in Minneapolis, Minn., but spent his youth in Boston. He had exceptional opportunities for theatregoing in that city and very soon became fired with an ambition to become an actor. So he went about it in the right way by becoming call-boy at the Boston Museum, always on the alert for an acting opportunity, which finally came on May 30, 1881, when he played a small part with Frank Mayo in "Davy Crockett." Mr. Gould then joined the forces of the Boston Theatre Stock, where he remained several seasons, playing a variety of juvenile rôles, and he was next seen in the support of James O'Neill, with whom he remained about five years. He was also with Maggie Mitchell for a season and the last time that actress played "Fanchon the Cricket" he was cast for Landry Barbeaud. Mr. Gould was then a member of Daniel Frohman's forces and supported E. H. Sothern in "The Prisoner of Zenda," understudying the star, after which he was featured in this same play on the road for three years. He then starred for three seasons, during which time he was seen in "A Colonial Girl," "Rupert of Hentzau" and "Brother Officers." In the spring of 1902 he was in the cast of "Notre Dame," at Daly's, after which he filled stock engagements at the Dearborn Theatre, Chicago, and with the Neill-Morosco forces in California. For two years ill health kept Mr. Gould off the stage and he did not reappear in public until late in 1906, when he played Iachimo in "Cymbeline," with Viola Allen, afterward touring the far West with Walker Whiteside in "The Magic Melody." Following this came a season with Lillian Russell in "Wildfire," and during 1908-09, he played Jack Brookfield in "The Witching Hour," with the road company.



## March 20

## Amelia Bingham

THOUGH Amelia Bingham has had many ups and downs during her professional career, she has put up a brave fight to win public approval, frequently overcoming obstacles that would submerge a less capable, executive woman, and one cannot but admire her bravery and courage in facing chaos and always coming out triumphant. Miss Bingham was born in Hicksville, Ohio, her family name being Smiley, and she received her education at the Ohio Wesleyan University. She became the wife of Lloyd Bingham, himself an actor in those days, and thus it was that she became acquainted with the stage world, making her début in McKee Rankin's company. She first appeared before a New York audience on December 18, 1893, at the People's Theatre, in "The Struggle of Life." Soon after she was seen at Niblo's Garden in "The Power of Gold," and was then with Augustus Pitou's traveling company. Beginning with the season of 1895-96, Miss Bingham's stage fortunes took an upward turn, and the following were her engagements: 1895-96, in "The Capitol," with Aubrey Boucicault and Sadie Martinot in a round of Dion Boucicault plays, and in "The Village Postmaster"; 1896-97, with Robert Hilliard in "The Mummy," Edwin Milton Royle in "Captain Impudence" and in "The Two Little Vagrants"; 1897-98, in "Nature," and "The Proper Caper" and "The White Heather"; 1898-99, in "On and Off," "At the White Horse Tavern," "The Cuckoo" and "His Excellency the Governor"; 1899-00, in "The Cuckoo" and "Hearts Are Trumps." Miss Bingham then became a star upon her own account, and has produced the following plays: 1900-01, "The Climbers"; 1901-02, "Lady Margaret" and "A Modern Magdalen"; 1902-03, "The Frisky Mrs. Johnson"; 1903-04, "Olympe"; 1904-05, "Mlle. Marni"; 1905-06, stock-starring season at Proctor's Fifth Avenue Theatre; 1906-07, "The Lilac Room"; 1907-08, "A Modern Lady Godiva"; 1908-09, she appeared in vaudeville, presenting "Big Moments from Great Plays."

## March 21

## Sam B. Hardy

**S**AM B. HARDY is making exceptionally rapid progress as a juvenile actor, and his short stage career has been productive of a rather surprising list of excellent engagements, in all of which his work has been of a highly creditable sort. Mr. Hardy was born in New Haven, Conn., is a graduate of Yale College and received his stage training at the Stanhope-Wheatcroft Dramatic School. He made his début behind the footlights in the spring of 1904, playing Lord Chichester in "Sweet Kitty Bellairs," supporting Henrietta Crosman. The season of 1904-05, Mr. Hardy was first with Margaret Anglin, playing Bleipyros in "The Eternal Feminine," later joining the forces of James K. Hackett, creating the rôles of Lord Wilmot in "The Fortunes of the King" and Fanch in "The House of Silence." He began the following season in the dual rôles of Henry Doty and Mr. Fox in "The Bad Samaritan," later appearing in stock in Toledo, Ohio. He began the season of 1906-07 as John Willing in "The Education of Mr. Pipp," in the support of Digby Bell, later appearing in vaudeville in William Gillette's dramatic sketch, "The Red Owl," and was then with the Poli Stock, Springfield, Mass. The season of 1907-08, Mr. Hardy was seen as Ormsby Kulpepper in "Marrying Mary," with Marie Cahill, and the summer of 1908 he was a member of the Ferris Stock in Minneapolis, Minn. He began the season of 1908-09 with Nance O'Neil in "Agnes," later rejoining Miss Cahill, playing in "The Boys and Betty." It is not given to many actors to make the steady progression that Mr. Hardy has accomplished, and, all things in proportion, his future would certainly appear a bright one.



## March 22

## Margaret Illington

**T**HERE have been few instances indeed where an actress has gone ahead with greater rapidity than Margaret Illington. Born in Bloomington, Ill., her réal name being Maude Light, she was a student at the Illinois Wesleyan University and then studied dramatic art under Hart Conway, in Chicago. She made her stage début in 1900 with James K. Hackett, as Michel in "The Pride of Jennico," and thus became a leading player at the start. The next season she was with the Lyceum Stock Company, at Daly's, in "Frocks and Frills" and "Notre Dame," followed by a Summer engagement with the Giffen Stock at Richmond, Va. The season of 1902-03 Miss Illington was a leading member of E. H. Sothern's support, in "If I Were King," and the next year she was at Daly's in "A Japanese Nightingale," during which engagement she became the wife of Daniel Frohman, the famous theatrical manager, and was then Henriette in the star cast of "The Two Orphans." She then gave two of the best performances of her career, as Mrs. Ripplingill in "The Wife Without a Smile," at the Criterion, and in the title rôle in "Mrs. Leffingwell's Boots," at the Lyceum. After this came a tour on the road in "The Lion and the Mouse," in which she also appeared before the London public, and the season of 1906-07 she was Nina Jesson in "His House in Order," in the support of John Drew. She co-starred with Kyrle Bellew the next season, appearing in "The Thief," and she started out in this same play in the fall of 1908. However, on October 14, of that year, while playing in Boston, she suddenly abandoned the rôle, the announcement being made that ill-health would no longer permit her to play so exacting a rôle as Marie Louise Voysin. This was followed by a most startling and unpleasant amount of notoriety, Miss Illington announcing her permanent retirement from the stage and her intent to seek a divorce from Mr. Frohman. The whole affair was most unfortunate and it seems too, too bad that she could not abandon her profession with less sky-rockety effect.

## March 23

## Thomas A. Wise

**T**HOMAS A. WISE, now one of our most popular stars, was born in the quaint little town of Faversham, England, though he came to America when a youngster and passed his youth in California. Twenty years ago he was a favorite in the melodrama, "Lost in New York," after which he was identified with a number of Frohman productions, to wit: "The Private Secretary," "Mr. Wilkinson's Widows," "Men and Women" and "Gloriana." Mr. Wise's destinies were then guided by Jacob Litt, appearing in "The War of Wealth" and "Shall We Forgive Her?" after which he appeared with Stuart Robson. He was then in "The Last Chapter," at the Garden, and "The Cuckoo," at Wallack's. He also appeared in the title rôle in "The Wrong Mr. Wright," in London. The season of 1900-01, he first played in "The House that Jack Built," afterward co-starring with John C. Rice in "Are You a Mason?" in which they were seen for over two years. Then came a season divided between "Vivian's Papas" and with Mary Mannering in "Harriet's Honeymoon." Mr. Wise divided 1904-05 between "Home Folks" and "Mrs. Temple's Telegram," and the following season he had a busy time of it with Cyril Scott in "The Prince Chap," in "Before and After," with William Gillette in "Clarice," and in "The Optimist." Following this came a season with Hattie Williams in "The Little Cherub," and the next year he appeared first in "The Lady from Lane's," was then in "Miss Hook of Holland" and appeared in Chicago in "The Invader." The season of 1908-09, Mr. Wise, with Douglas Fairbanks as co-star, was seen in "A Gentleman from Mississippi," of which, with Harrison Rhodes, he is also co-author. We have few character comedians of finer caliber than Thomas A. Wise, more power to him.



## March 24

## Albert S. Howson

**A**LBERT S. HOWSON is a young juvenile actor of considerable promise, he having gained a thoroughly good schooling in a wide variety of parts with the best of our stock and star companies. He is a native New Yorker, his father being Frank Howson, so long musical director under Daniel Frohman, and his family has been actively concerned in theatricals for several generations. Mr. Howson made his stage début the season of 1898-99 as a member of the Lyceum Theatre Company, remaining four years with this organization, acting as stage manager, and playing small parts in "Trelawny of the Wells," "The Manceuvres of Jane," "The Ambassador," "Wheels Within Wheels," "Lady Huntworth's Experiment" and "Frocks and Frills." The season of 1902-03, he played Mr. Crager, the bridge-whist teacher, in "The Stubbornness of Geraldine," in the support of Mary Mannering, and for three years following this he played all manner of rôles, ranging from boys to old men, with the Proctor Stock. Mr. Howson was next seen with E. H. Sothern and Julia Marlowe, the season of 1906-07, including the London engagement, being cast for the following rôles in their repertoire: Paris in "Romeo and Juliet," Osric in "Hamlet," Curio in "Twelfth Night," Le Beau and Sir Oliver Martext in "As You Like It," the First Adventurer in "When Knighthood was in Flower," Amasa in "John the Baptist" and Colin and Pigachon in "Jeanne D'Arc." Upon the separation of Mr. Sothern and Miss Marlowe, the season of 1907-08, Mr. Howson continued in the support of the former, playing Buddicombe in "Our American Cousin," Noel Le Jolys in "If I Were King," Milolka in "The Fool Hath Said, There is no God," Master Nicholas in "Don Quixote" and Osric in "Hamlet," certainly a list in which this young actor may take pride. He continued in Mr. Sothern's support, during 1908-09, adding to his repertoire the rôle of Gaston in "Richelieu."

## March 25

## Florenz Ziegfeld, Jr.

**B**Y the excellence and lavishness of his production, Florenz Ziegfeld, Jr., has come to occupy an uncommonly prominent and successful position among American theatrical managers of to-day. He stages his productions with a lavish hand, engages the best talent to be had, in both the acting and staging end, and his offerings have an air of brightness, gayety and attractiveness that many another manager would do well to emulate. Mr. Ziegfeld is a native of Chicago, in which city his father is President of the Chicago Musical College, and he was educated at the public schools there and at the University of Michigan. He has figured in theatrical affairs, in a managerial capacity, for a number of years, having once been co-partner with William A. Brady. It was Mr. Ziegfeld who discovered Anna Held and imported her to this country to be the stellar feature of "The Parlor Match." He and Miss Held were married on March 8, 1897, and she has been a star under his management ever since. For the past three summers Mr. Ziegfeld has managed the Jardin de Paris, atop the New York Theatre, where he has produced musical extravaganzas of the frivolous sort, under the title of "The Follies of 1907"—or whatever year in which they happen to be produced, satirizing the most important events of the twelve preceding months. He has produced three of these in all, each of which has been an enormous money-maker. In addition to Miss Held, he is also interested in the management of Adeline Genee. All in all, Mr. Ziegfeld's name ranks second to none as a producing manager, and as he has the art of producing novelties down to a fine science, he certainly deserves every possible success.



## March 26

## Gerald du Maurier

**G**ERALD DU MAURIER is one of the reigning favorites of the London stage, and not a season passes but what he originates several characters. A son of the famous George Du Maurier, he was born in Hampstead and educated at Harrow. Though fond of all things artistic, he had little inclination to follow in his father's footsteps, his tastes leading him toward the stage door. He made his début in 1894 with John Hare in "An Old Jew," shortly afterward supporting Forbes Robertson. In 1895 he joined Beerbohm Tree's company, with whom he remained a number of years, and made his American début in the support of that actor during the season of 1897-98, appearing at the Knickerbocker Theatre. Among some of the rôles that he played here with Tree may be mentioned: Rosencrantz in "Hamlet," Lieutenant Ferney in "The Seats of the Mighty," Reginald Slingsby in "The Dancing Girl" and Zou Zou in a dramatization of his father's book, "Trilby." In February, 1900, Mr. Du Maurier appeared with Mrs. Patrick Campbell at the Royalty Theatre, playing a large variety of rôles in her support over a year, and then came an engagement at the Prince of Wales' Theatre in "A Country Mouse." After this he was with John Hare in "Little Mary," and then in "The Admirable Crichton." He began the season of 1904-05 with Eleanor Robson in "Merely Mary Ann" at the Duke of York's Theatre, and afterward played Hook, the pirate, in "Peter Pan" and the title rôle in "Pantaloön," these two parts placing him upon the top pedestal of favor with England's theatregoers. Mr. Du Maurier divided the following season with Ellis Jeffreys in "On the Love Path," with a revival of "Peter Pan" and with Marie Tempest in "All-of-a-Sudden Peggy." On May 12, 1906, he created the title rôle in the London production of "Raffles" at the Comedy Theatre, which he played until December of that year, when he was once again seen in "Peter Pan," and on May 1, 1907, he appeared at the Hicks Theatre as Montgomery Brewster in "Brewster's Millions." In the spring of 1908, Mr. Du Maurier was seen at the Duke of York's in the revival of "The Admirable Crichton," following which he played John Shand in "What Every Woman Knows."



## March 27

## Phoebe Davies

**P**HŒBE DAVIES is certainly a long-suffering actress, having played practically but three rôles within the last seventeen years! Previous to this time, oddly enough, her career was one of unusual activity, playing even more than the average number of rôles that fall to an actress during a season. Miss Davies came into the world in Wales, but when a child of seven her family came to the United States, settling in San Francisco, where she was educated at the public schools. She made her stage début in 1882 in 'Frisco as a member of the California Theatre Stock, playing small parts and ingénues. Shortly afterward she became a member of the Baldwin Theatre Stock in the same city, where she remained several years, gaining a large repertoire of parts in the support of various well-known stars who appeared in the company. Miss Davies then married Joseph Grismer, in those days an actor himself, and, after appearing on tour as Dot in "A Midnight Bell," she and her husband co-starred in the West for several years in a large repertoire of plays. Miss Davies became identified with Eastern theatricals the season of 1892-93, playing Georgia Gwynne in "The New South," in which piece she was seen three seasons, and then came two years as Alma Dunbar in "Humanity." The season of 1897-98, she created Anna Moore in "Way Down East," and has been playing this part ever since, aside from about four weeks, in the spring of 1901, when she created the title rôle in "Betsy Ross," which promptly fell by the wayside. Her Anna Moore is a wonderfully effective piece of acting, full of delicate emotional touches, but it seems a pity that twelve consecutive years of her career should be devoted to one part. Miss Davies is too good an actress to thus allow herself so little artistic growth.



## March 28

## Kyrle Bellew

**K**YRLE BELLEW, the silver-haired idol of all feminine theatregoers, has retained his youthful charms to a far greater degree than any other actor of his age now before the public, and his popularity is as great to-day as twenty years ago. Mr. Bellew was born in Calcutta, a son of the Rev. J. C. M. Bellew, chaplain of the cathedral at Calcutta, and was a cadet in the English navy for seven years. As a young man he led a roving life, trying his hand at many occupations, until finally he decided to become an actor, frequently the last resort with many. He made his début in 1874 at Solforino, Australia, in a piece called "Turn Him Out," and a year later appeared in England in "Lady Clancarty." The ten years that followed he appeared in London, three seasons at the Haymarket Theatre, then with Sir Henry Irving, with Miss Litton, and in several special productions at the Prince's and Olympic theatres. He made his début on the American stage, October 26, 1885, as a member of Wallack's Stock, with which he remained two years. He then joined forces with Mrs. Brown Potter, opening at the Fifth Avenue Theatre, October 31, 1887, in "Faustine de Bressier," and this combination lasted eleven years, co-starring throughout America, England and Australia. Their repertoire embraced over thirty plays, ranging from "Camille" to "Romeo and Juliet," and from "David Garrick" to "Charlotte Corday." Mr. Bellew, after breaking with Mrs. Potter, appeared in London with Sir Henry Irving in "Robespierre," and in the special production of "The Ghetto." He went to Australia in 1899 and for two years devoted himself to mining projects, amassing a considerable fortune. He returned to America in October, 1901, and since then has been one of our most successful stars, appearing two seasons in "A Gentleman of France," three in "Raffles," and 1906-07 appeared first in "Brigadier Gerard" and then in "A Marriage of Reason," both of which failed. He has also played four special spring engagements with Mary Mannering in the "The Lady of Lyons," 1902; with Eleanor Robson in "Romeo and Juliet," 1903; with the star cast in "The Two Orphans," 1904, and 1905, with Miss Robson in "She Stoops to Conquer." For the past two years Mr. Bellew has starred most successfully in "The Thief."

A CLEVER comédienne is Mabel Fenton, one thoroughly conversant with the finer points of the artistry of burlesque, and she has been accorded a position enjoyed by few women in her particular line. Possessed with a most engaging fund of humor, a personality both magnetic and attractive, and an intimate knowledge of the technique of the actor's art, a factor most often missing in burlesque comédiennes, she has climbed steadily



into public favor and now stands in the front ranks of our principal feminine fun-makers. Miss Fenton's early stage days were devoted to the field of the "legitimate," soon becoming the wife of Charles J. Ross, the popular comedian, and as Ross and Fenton this clever couple built up a reputation in vaudeville that extended from coast to coast, presenting a number of burlesques of famous plays. Many theatregoers, however, will recall Miss Fenton's admirable work in the support of Donnelly and Girard as the widow in "The Rainmakers." It was not until her association with Weber and Fields at their Broadway Music Hall that Miss Fenton came into permanent Broadway favor, being a member of the original company, opening in 1896 in "The Geezer."

She was with this organization just five years in all, and her personal triumph, along the lines of mimicry and burlesque, crowded fast upon her, a few of her biggest being as Tess of the D'Urbervilles, as Glory Hallelujah in the burlesque of "The Christian," and the name parts of "Barbara Fidgety" and the satire upon "Zaza." As one well-known critic once said of her in very truth, "Nobody can get away with burlesque like Miss Fenton when she has half a chance, for she is a clever and indomitable woman." The season of 1900-01, she appeared at the New York Theatre in "The Giddy Throng" and the travesty of "Nell-Go-In," after which she was not seen in the public eye for some little time. Joining forces with Mr. Ross, she re-entered the vaudeville arena in 1903, presenting a satire upon "Oliver Twist," her portrayal of Nancy Sikes winning high praise indeed. Miss Fenton then returned to the Weber and Fields' fold, appearing in "Whoop-Dee-Do," and she enjoyed the distinction of being the only woman appearing in the support of the German comedians at their professional separation who was also a member of their company at the beginning of their stellar career. She then co-starred with Mr. Ross in "Twirly Whirly," appeared on tour in "The Winning Girl," was at the Casino in "The Social Whirl" and her most recent work has been in Joe Weber's company in "The Merry Widow" burlesque. Miss Fenton is a woman of brains and talent, most interesting both on the stage and off, and her career shows the superabundance of ability that she has brought into all her work.



A DECIDEDLY talented young player is Gwendolyn Lowrey and many have been the bright prophecies for her future. Her career promises a most generous development, especially if one may take her past work as a criterion, and, all things being equal, there is every reason to believe that her development will be both prompt and praiseworthy. Miss Lowrey has been before the public an incredibly short time, only two seasons in all,



yet she is already beginning to make her mark in the stage world, and small wonder that she takes every pride in what she has accomplished thus early in her career. But, at the same time, it must be borne in mind that very few girls are as well equipped as she at the beginning of their careers, though all the more credit to her that she has put to such timely use all of her natural advantages. Miss Lowrey is a New York girl by birth, and from earliest childhood has been a devotee of the theatre and things theatrical. Scarcely were her schooldays over when she decided to adopt the stage professionally. Having devoted not a little time and attention to the cultivation of her voice, she being the possessor of an exceptionally beautiful contralto voice, rich, deep and

full, of which many competent critics have spoken in most enthusiastic praise, Miss Lowrey found a ready opening as a ballad soloist at one of Ted Marks' famous Sunday-night concerts. Her success was immediate and unequivocal, and many were the offers that she received from managers of musical attractions, they being anxious to obtain the services of this embryo light-opera artiste. But Miss Lowrey did not feel quite equal, in her novitiate state, to venturing upon the undertaking of a leading operatic rôle, so in order to become more familiar with the routine of stage work, she accepted an engagement in vaudeville, doing a neat singing specialty over the leading Eastern circuits. This, at least, gave her confidence in her powers, a stronger belief in her ability to entertain the public, so that when Jesse Lasky offered her the leading part of Mazie in his vaudeville tabloid operetta, "A Night on a House-Boat," she not only came off with flying colors, but assumed the rôle with only one previous rehearsal, rather a brave feat for a comparative beginner. The season of 1908-09, Miss Lowrey was first Anne Boleyn in "When Knighthood Was in Flower," after which she created the rôle of Beatrice Chillingham in "Mr. Crewe's Career," and she is now a decidedly attractive feature in Savage's production of "The Florist Shop." If pluck and determination, added to talent and enthusiasm, count for anything in one's stage development—and they are a pretty forceful combination in any profession,—then the name of Gwendolyn Lowrey is pretty sure to occupy a conspicuous place in the theatrical history of to-morrow.

APRIL



## April 1

## Flora Zabelle

FLORA ZABELLE, an operatic favorite of the first rank, was born in Constantinople, her father, the Rev. M. M. Mangasarian, being probably the most famous Armenian minister in this country to-day. Miss Zabelle was brought to America by her parents when a child, the family locating in Chicago. It was in the Windy City, too, that she began her stage career, making her début in the late '90's in the chorus of the Castle Square Opera Company. The season of 1900-01, she created the part of Poppy in "San Toy," at Daly's, later being advanced to the title rôle in this piece, and the following season she reappeared at Daly's as Isabel Blythe in "The Messenger Boy." It was after this that Miss Zabelle joined the forces of Raymond Hitchcock, and, with the exception of one season, she has been his leading woman ever since, having become Mrs. Hitchcock on May 5, 1905. She was Annette in "King Dodo" one season, was Bonita in "The Yankee Consul" two seasons and for a short time was Sadie in "Easy Dawson." Miss Zabelle then supported Joseph Weber for a season in "Twiddle Twaddle," and returned to Mr. Hitchcock's support as Grace Whitney in "A Yankee Tourist," with which part she was identified for some time. In the spring of 1909, Miss Zabelle was a most fetching Bettina in "The Mascot," supporting Mr. Hitchcock. She is the type of musical favorite who is constantly improving and developing in her work and her professional success and popularity are easy to understand.



## April 2

## Oza Waldrop

OZA WALDROP, an attractive bit of femininity, is rapidly making a name for herself in New York theatricals as an actress of soubrette and ingénue rôles, and with each new part she gains additional friends and admirers. A native of California, her birthplace being Healdsburg, Miss Waldrop is the daughter of a Baptist minister and she has always had a fondness for the theatre and things theatrical. She made her stage début in San Francisco with the Central Theatre Stock, December 20, 1900, her first rôle being Nanny McNair in "The Heart of Maryland." She remained with the Central company until November, 1901, when she moved over to the Alcazar Stock in the same city, where she remained two years. Miss Waldrop, the season of 1903-04, first toured the Pacific coast as Minty in "The Dairy Farm," afterward appearing with the Baker Stock, Portland, Ore., and that summer she was back at the Alcazar for a brief time, with White Whittlesey. The three seasons following this were spent as follows: 1904-05, Belasco Stock, Los Angeles; 1905-06, Baldwin-Melville Stock, New Orleans, and, 1906-07, Moore Stock, Rochester, N. Y., and the Bush Temple Stock, Chicago. Miss Waldrop began the season of 1907-08 in Nat C. Goodwin's company, being Liz'beth Vernon in "In Mizzoura," Nell in "A Gilded Fool," Mercury in "An American Citizen" and Nan in "The Master Hand." She was next Beth Harris in "Paid in Full," during the long run at the Astor Theatre, and only gave this up, in November, 1908, to create Betty in "The Chaperon," supporting Maxine Elliott, in which she was most successful. Her most recent work behind the footlights was as Helen Blake in "Going Some," at the Belasco Theatre.

MARGARET ANGLIN'S position in the theatrical world is now one of undisputed eminence, and she has few peers as an emotional actress, being regarded by many as the foremost interpreter of emotional rôles on our stage to-day. She has fought a brave fight for recognition, and her professional glories are of a caliber that should please even the most ambitious. Miss Anglin was born in Ottawa, Canada, her father being a Speaker



of the House of Commons. She was educated at Loretto Abbey, Toronto, and the Convent of Sault Recollect, Montreal. Braving family opposition, she came to New York and studied for the stage under the late Nelson Wheatcroft. She made her début, the season of 1894-95, as Madeline West in "Shenandoah," appearing on tour the season following with Rholf's Repertoire Company. She then spent a season with James O'Neill, playing Ophelia in "Hamlet," Julie in "Richelieu," Virginia in "Virginius" and Mercedes in "Monte Cristo." Miss Anglin next joined E. H. Sothern as understudy to Virginia Harned and played Meg in "Lord Chumley," after which she starred for a brief time in Canada in a repertoire consisting of "As You Like It," "The

Mysterious Mr. Bugle" and "Christopher, Jr." It was the season of 1898-99 that saw the turning-point in Miss Anglin's career, she appearing on the New York stage that season with Richard Mansfield as Roxane, in "Cyrano de Bergerac"; with James O'Neill, as Constance, in "The Musketeers"; and with Charles Coghlan, as Heloise Tison, in "Citizen Pierre." She began the next season as Mimi in "The Only Way," supporting Henry Miller, and on January 16, 1900, she became leading woman of the Empire Theatre, which position she held until 1903, appearing in: "Brother Officers," "The Bugle Call," "Mrs. Dane's Defense," "Diplomacy," "The Wilderness," "The Twin Sister," "The Importance of Being Earnest" and "The Unforeseen." The season of 1903-04, she co-starred with Henry Miller in "The Taming of Helen," "Camille," "The Devil's Disciple," "The Aftermath," "D'Arcy of the Guards" and "Cynthia"; going it alone the year following in "The Eternal Feminine," "A Wife's Strategy" and "Zira"; followed by a term in San Francisco in "The Marriage of Kitty," "The Lady Paramount," "Frou-Frou," "The Crossways," "Mariana" and "The Second Mrs. Tanqueray." Miss Anglin was seen, during 1905-06, in "Zira" and for a few performances "Young Fernald," and for the past two years she and Mr. Miller have been starring most triumphantly in "The Great Divide." In the spring of 1908, Miss Anglin departed for Australia, where she made a six months' tour in "Zira," "The Thief," "The Truth," "Camille," "Twelfth Night" and "The Taming of the Shrew." She has since returned to this country and is now starring in "The Awakening of Helena Richie."



IT remained for that admirable actress of character rôles, Sarah McVicker, to score the first big personal Broadway success of the season of 1908-09, and as Mrs. Babbitt in "The Traveling Salesman" she added another keenly artistic portrayal to her already crowded list. This thoroughly capable actress may always be depended upon to present a faithful portraiture of each of her various rôles, and a more truly sincere criticism of her work was never given than when one critic said, "Miss McVicker is always artistic without over-acting in the least," this being a fitting tribute, the complete epitome, of appreciation of one who is an unquestioned artist in her line. Everything she does behind the footlights has the touch of artistry about it, clear and defined, and never once is she guilty of forcing her points by caricature or burlesque, though in many instances her bizarre rôles could easily have been overdone. It is really remarkable the many individual successes that Miss McVicker has known within recent seasons. Just preceding her hit as Mrs. Babbitt she was seen with Maxine Elliott in "Myself-Bettina," in which she was so successful that Miss Elliott was loath to release her for "The Traveling Salesman." And previous to this Miss McVicker had no less than three big triumphs to her credit, as Judy Hake in "The Other House," with Richard Golden; as Catherine Binder in "The Reckoning," with Katherine Grey; and as Fanny Wolton in "The Girl Who Has Everything," with Eleanor Robson, this last being a brilliant comedy portrayal. A few of Miss McVicker's other successes have been in "The Lightning Conductor," with Herbert Kelcey and Effie Shannon; in "Jinny the Carrier," with Annie Russell; as the Widow Wilkins in "Sky Farm," which part she played three seasons; in the musical comedies, "The Rounders" and "The Telephone Girl"; in "Miss Francis of Yale," "The Widow Goldstein," "The Strange Adventures of Miss Brown," "The Witch," "Spooks," "Musotte" and with the Theatre of Arts and Letters. A character actress of the highest attainments is Sarah McVicker and a fine thing it is that she is held in such high esteem by our theatregoing public.



First follow nature, and your judgment frame  
 By her just standard, which is still the same;  
 Unerring nature, still divinely bright,  
 One clear, unchang'd, and universal light,  
 Life, force, and beauty, must to all impart,  
 At once the source, and end, and test of art.  
 —Pope's "Essay on Criticism."

WINIFRED VOORHEES, capable and talented, with an infinite capacity for accomplishing only the things most worth while, has started out upon a stage career which promises a fulfillment the like of which should satisfy even the most ambitious. She is richly endowed with a personality of delicate womanliness, temperamentally receptive and sympathetic, and certainly there is no reason in the world why the very best



of stage fame should not be her portion. A native New Yorker, Miss Voorhees had exceptional advantages in the way of an education, being a fluent linguist and on most intimate terms with both the piano and violin. She is the possessor of a lyric soprano voice of exceptional power and range, and it is not an improbable thing that the operatic stage will claim her talents ere long, as our musical critics are a unit in proclaiming a brilliant future for her in this line. To date, however, Miss Voorhees has devoted her talents to the dramatic stage, in which field, too, she has won not a few laurels. She began her career, the season of 1903-04, as one of the "and others" in David Belasco's production of "Sweet Kitty Bellairs," supporting Henrietta Crosman, and in which she

also understudied Katherine Florence in the leading ingénue rôle of Lady Julia Standish. The next season Miss Voorhees appeared in the West with Amber Lawford in one of the leading rôles in "An American Woman," in which she carried off most of the honors, the critic on the Omaha Bee writing of her performance, "She portrayed the author's carefully drawn work with an ability bordering closely upon genius." She next appeared with the Yorkville Stock Company, winning particular favor for her creation of the part of Fanchette in "The Red Carnation," supporting Odette Tyler. Miss Voorhees was then seen on tour in the leading rôle of Phyllis Ericson in "When We Were Twenty-one," being highly praised by the Canadian critics for her work in this part. She was next seen at Daly's Theatre as Polly Nevins in the short-lived production of "The Optimist," and she was then in a vaudeville offering, managed by Henry Pincus, which played an extended term at the Payret Theatre in Havana, later touring the leading Cuban cities. The season of 1907-08, she was first with Nance O'Neil in "Agnes" and then appeared with Mrs. Fiske in "Salvation Nell." Miss Voorhees is a tremendously ambitious girl, mentally alert, full of enthusiasm, keenly responsive to the beauty in her art, and 'tis a safe wager that she has many bright things before her, a fitting reward for so brainy an actress. She has certainly accomplished a great deal during her few years on the stage, preparing herself carefully for the day of bigger things, and that her "day of bigger things" is not far off is a fact admitted by the critics and public alike.

April 4

George S. Probert

AS an actor of juvenile and light comedy rôles, George S. Probert deserves every credit for the scope and variety of his work, the fine sense of characterization with which he invests each rôle and his evident sincerity in all his acting. He certainly finds a ready demand for his services every season, and he creates two rôles on Broadway almost every year. Mr. Probert was first heard of in New York theatricals on Good Friday, April 13, 1900, when he appeared at a special matinée at the Manhattan Theatre in a piece called "The Weather Hen," which never survived that one performance. In the fall of that year, he was seen at the Bijou in "Cupid Outwits Adam," which lasted one brief week! However, better things soon came his way and a few weeks later he appeared with William H. Crane, being John Lennox in "David Harum." He divided the next season between "The Brixton Burglary" and with J. H. Stoddart in "The Bonnie Briar Bush," and the year after he was with Amelia Bingham in "The Frisky Mrs. Johnson," Edith Ellis in "The Point of View" and Maelyn Arbuckle in "Skipper and Co., Wall Street." He divided 1904-05 between "Major André," with Arthur Byron, and "A Midnight Marriage," with Florence Bindley, and the next year found him in "An American Princess," on tour, and with Harry Davis' Stock, Pittsburg. The season of 1905-06, Mr. Probert was seen in "Mrs. Temple's Telegram," "The Braisley Diamond," "Cousin Louisa" and "Gallops," and the next season he created Nopper Harrison in "Brewster's Millions," with Edward S. Abeles. He began the season of 1907-08 in "Fifty Miles from Boston," then appeared with Margaret Anglin in her few special "try-out" performances of "The Awakening of Helena Richie," and was then in "The Wolf." He spent 1908-09 with William Gillette in "Samson."



April 5

Eleanor Moretti

ELEANOR MORETTI is unquestionably one of the best actresses on the American stage and, at the same time, one of the least appreciated, artistically. She has done excellent work, season after season, mostly in strong, emotional rôles, and yet one never hears of her being slated for stellar honors, a position that she rightfully earned years ago. Miss Moretti was born in England, a daughter of Katherine Rogers, and is a sister of Katherine Florence, Violet Rand and the late Lillian Florence. Her career has been one of great activity, and even greater artistic achievement, some few of the rôles in which she has distinguished herself being Emilie in "Blackmail," Nellie Denver in "The Silver King," Cora Gray in "The Soudan," Anne of Austria in "The Three Guardsmen," Marianne in "Ruy Blas," Roxy in "Pudd'nhead Wilson," Countess Bareneff in "Dr. Claudius," Vivian Darville in "The Sporting Duchess," Jeanette Gross in "The Moth and the Flame," Ellena Kurioti in "Phroso," Jeanne Marie Baudin in "The Conquerors," Judith Danvers in "A Colonial Girl," Lady Parke in "The Cuckoo," first Mrs. Darville, and then Lady Winifred Crosby in "Hearts Are Trumps," Mrs. Hatch, the second, in "The Unwelcome Mrs. Hatch," Marian in "Tess of the D'Urbervilles," Mrs. Linden in "A Doll's House," Rosy Sky in "The Darling of the Gods," Mrs. Tremaine in "Money Talks," Gilberte Loysel in "The Love Letter," Olympe in "Camille," Mrs. Carton in "The Girl in White," Malena in "The Road to Yesterday," Cissie Yvonne in "The Right to Live," Lady Jazel Madorsis in "Kassa" and Lady Jacobson in "The House Next Door." These are only a few of the parts in which Miss Moretti has appeared, space not permitting the mention of even one-half the rôles that have fallen to her lot. She is an actress of direct force and power, all her work being marked with finish and repose, and pity, indeed, that she has not had stellar opportunities.

# April 6

# Annie Buckley

**A**NNIE BUCKLEY is an earnest and painstaking young player who, in her own modest way, has done most excellent work in a varied round of rôles. A native New Yorker, she is a daughter of the late E. J. Buckley, who is so well remembered for his work in Mary Anderson's support. From her father she inherited her love for the footlights, and made her stage début in the middle '90's, one of her early successes being Phyllis, the title rôle in "The Lady Slavey." She was then especially engaged by E. E. Rice to play the rôle of Ruth, the slavey, in "The Girl from Paris," after which she was seen as Louisa Jupp in a revival of "The Great Ruby." The season of 1900-01, Miss Buckley was a member of the stock company of the American Theatre, where she played almost every conceivable kind of a rôle, from boys to old women, and then came a season on the road in a melodrama entitled "At Cripple Crick." The following season she appeared first with the Harry Davis Stock, Pittsburg, and was then at the Bijou with Marie Cahill in "Nancy Brown." Miss Buckley next created the rôle of "Chick" Elzy in Ade's "The County Chairman," a most original and humorous portrayal, full of quaint, individual touches, that made it one of the most conspicuous rôles in the play, and for three years she was identified with this character. The season of 1906-07 she was again seen in the support of Marie Cahill, this time as the creator of the Irish maid, Flourette, in "Marrying Mary," and once more she proved herself a surprisingly capable comédienne. For the past two years she has been playing the part of Hortense Green, the colored maid, in "Wildfire," supporting Lillian Russell. Miss Buckley has certainly embraced a wide range of rôles during her career and in all she has displayed a goodly sense of the proportionate value of each part.



# April 6

# Keith Wakeman

**A**HANDSOME and distinguished actress, one with a reputation in both America and England, Keith Wakeman gained much favor on Broadway in February, 1908, by her work in the support of the Shakespearean actor, Henry Ludlowe, being roundly praised for her Portia in "The Merchant of Venice" and Lady Anne in "Richard III." She proved to be a surprisingly capable leading woman, one seen all too seldom on Broadway. Born in Oakland, Cal., where her family still reside, Miss Wakeman got her start up the theatrical ladder in a traveling company, in "Jim the Penman." After appearing on tour in "The Exiles," Miss Wakeman spent one season playing important parts in the support of Edwin Booth and Lawrence Barrett, where she gained invaluable Shakespearean training. For three years after this she appeared in E. S. Willard's company, including a season in London. She remained on the other side for two years, appearing in "The Sign of the Cross" and "The Mariners of England." She returned to this country the season of 1897-98, again in Mr. Willard's support, playing Lady Valerie Camville in "The Physician" and Mrs. Reffel in "The Rogue's Comedy." The season following Miss Wakeman was back in London, playing at the Adelphi with Fred Terry in "The Gipsy Earl," after which she toured the provinces for a year. Returning to her native land, Miss Wakeman played leading rôles with the Frawley Stock Company in San Francisco, after which she was off the stage for several years, spending the time in study and travel abroad. She took up active work again in the summer of 1906, oddly enough taking up harness with the Frawley Stock in Reading, Pa. The season of 1906-07, Miss Wakeman was leading lady with Otis Skinner, playing the Duchess de Chailles in "The Duel." Then came her appearance with Mr. Ludlowe, and during 1908-09 she was with William Humphrey in "An Imperial Divorce."

April 8

William B. Mack

**A**N actor who has come conspicuously before the New York public in recent seasons, William B. Mack is fast gaining an excellent reputation as one of our best character actors and many bright prophecies are made for his future. He was born in Bay City, Mich., and served his stage apprenticeship in various traveling and stock companies, finally joining the forces of Clay Clement, with whom he appeared in "The New Dominion" and "A Southern Gentleman." After this he was with Walker Whiteside in repertoire for several seasons, and then came his Broadway début, the season of 1902-03, in the support of Mrs. Fiske, playing Simon in "Mary of Magdala." Mr. Mack remained in the support of Mrs. Fiske until December, 1906, and many were the successes that came to him while in her company. It was the night of October 5, 1903, that saw his first big triumph, when he played Tesman in "Hedda Gabler," all the critics giving him praise for this portrayal, and a year later he knew additional fame for his Schram in "Leah Kleschna." Among some of the other rôles that Mr. Mack played under the Fiske management were Giuseppe in "Divorçons," Phil McDonnell in "A Bit of Old Chelsea," Dr. Rank in "A Doll's House," Pitt Crawley in "Becky Sharp," Didier in "The Eyes of the Heart," Father Bertrand in "A Light from St. Agnes," Mr. Trowbridge in "Mary Versus John," and William Sudley in "The New York Idea," a most versatile list of rôles. After deserting the Fiske camp, he played Stephen Roland in "The Truth," supporting Clara Bloodgood, and was then with Alla Nazimova, playing his former rôle in "Hedda Gabler." He divided the season of 1907-08 between "Society and the Bull Dog," with William Farman, and "Brewster's Millions," with Edward Abeles, and, 1908-09, he was first in "Via Wireless" and then in "For a Woman." An actor who has accomplished a great deal, Mr. Mack, unless the predictions of wiseacres go astray, will be a leading light among to-morrow's greatest character actors in this country.



April 9

A. H. Van Buren

**T**HE rapid progress that A. H. Van Buren has made during his comparatively few years behind the footlights is a fine indication of his professional worth, his ability as an actor, added to a personality of considerable charm. Only six years in all has he been professionally engaged and yet he is now numbered among the cleverest and most dependable of our younger generation of leading men. Mr. Van Buren graduated from the American Academy of Dramatic Arts in the spring of 1903 and immediately thereafter he went to Philadelphia and played leading juvenile rôles with Keith's Bijou Theatre Stock. The season of 1903-04, he played the same line of parts with the Boyle Stock in Nashville, Tenn., and the next year he appeared in Boston with the Castle Square Stock. Mr. Van Buren divided 1905-06 between the Thanhouser Stock, Milwaukee, and the Proctor Stock, at the Fifth Avenue Theatre. The season after this he spent under Klaw and Erlanger's management, playing the title rôle in "Ben-Hur," and then came a season divided between "The Lancers," supporting Lawrance D'Orsay and Cecilia Loftus, and with Henrietta Crosman in "The New Mrs. Loring" and "The Country Girl." The season of 1908-09, Mr. Van Buren was for a brief time in vaudeville, supporting Virginia Harned in "The Idol of the Hour," was then leading man of the Belasco Stock, Los Angeles, then appeared with George Fawcett in "The Great John Ganton," and was finally with the special Shubert Stock, located in Washington, D. C., for the special purpose of trying out new plays. Rather a praiseworthy record this for an actor with only six years' active experience!

NUMBERED among the most capable of our younger generation of leading men, William Lewers has upheld a most admirable standard of acting, finished, artistic and technically irreproachable. By the breadth and scope, the absolute sincerity, of his varied portrayals, he has won a particularly individual place as an actor of leading juvenile rôles and this, added to a personality of refreshing, youthful charm, has made his



professional road comparatively an easy one. All too rarely nowadays does one find the combination of youth and talent, technical skill and personal charm—hence Mr. Lewers' popularity. Many theatregoers will recall Mr. Lewers' work in the support of William H. Crane, his Fenton in "The Merry Wives of Windsor" being an especially happy creation, and he later gained excellent training with the Frawley Stock Company on the Pacific coast. It was October of 1899 that first saw his professional fortunes take a permanent upward trend, appearing with Annie Russell as George Jessop in "Miss Hobbs." The two years following this Mr. Lewers was a member of Maude Adams' company, being to the fore in "L'Aiglon" and "Quality Street," and then came a year with Julia Marlowe, as Castiglione in "Queen Fiametta" and Lieutenant Ferry in "The Cavalier." The season of 1903-04, he created Sir John Manners in "Dorothy Vernon of Haddon Hall," supporting Bertha Galland, and he began the season following with Mrs. Gilbert in "Granny." Upon the death of this actress, in December, 1904, Mr. Lewers became leading man with Francis Wilson, with whom he remained for a year and a half,

playing in "Cousin Billy," "The Little Father of the Wilderness" and "The Mountain Climber." The season of 1906-07 and half of the following season, he was Jefferson Ryder in "The Lion and the Mouse," and then came a half season's return to Maude Adams' support, as Narcissus in "The Jesters" and Sebastian in "Twelfth Night." He divided the season of 1908-09 with "Mr. Crewe's Career," "Girls" and "The Climax." Certainly few actors can boast of a record so distinguished, full of so many admirable achievements, as this, and Mr. Lewers is due every word of congratulation for the bright future that his career presages.



Boldly I dare say

There has been more of us in some play  
 Laugh'd into wit and virtue, than hath been  
 By twenty tedious lectures drawn from sin,  
 And foppish humours; hence the cause doth rise,  
 Men are not won by th' ears, so well as eyes.

—Randolph.

April 11

Leonard Boyne

A LEADING actor on the English stage, and one whose name is quite well known to theatregoers on this side of the Atlantic, Leonard Boyne has been an active participant in theatricals for over thirty-five years. He was born in Westmeath, Ireland, and began his stage career at the Theatre Royal, Liverpool, in 1871. His early years as an actor were largely devoted to provincial companies, first winning attention as leading man with Ada Cavendish. From then on Mr. Boyne's services were in great demand in all the leading London theatres, a few of his biggest successes being at Toole's Theatre with R. C. Carton in "Imprudence" and "His Last Legs," then on tour in Wilson Barrett's "Claudian," at the Vaudeville in "Tom Jones," at the Opera Comique in "Ariane," at the Princess in "Theodora" and at Drury Lane in "The Armada," "The English Rose" and "The Prodigal Daughter." It was in this last mentioned play that Mr. Boyne made his debut on the American stage, appearing at the American Theatre, May 22, 1893, and he was seen at this same playhouse exactly a year later in "Sister Mary." After returning to London he made a big success in "Sporting Life," at the Shaftesbury, and for a long time was leading man with Marie Tempest in "Becky Sharp" and "The Marriage of Kitty." He accompanied Miss Tempest to our shores during 1903-04, and was greatly liked in his original rôle in "Kitty." Mr. Boyne has since played in London with Lena Ashwell in "Leah Kleschna," and in "The Stronger Sex." He has lately been touring with great success in the title rôle in "Raffles." An actor who knows his art backwards, Mr. Boyne deserves every possible artistic recognition.



April 12

Tim Murphy

TIM MURPHY'S name is a potent drawing-card in the cities of the South and Middle West, and regularly each season he tours over the same territory, always to tremendous returns and greater professional éclat. As a star in character rôles he has gained a marvelous vogue in the above named territory, and many a Broadway favorite might well envy the stellar success that he has known. Mr. Murphy first saw the light of day in Rupert, Vt., in which town he attended the public schools, later moving to Washington, D. C., where he lived for a number of years. Early in life he learned the trade of a painter, but after a short time at this he sought the stage door as a means of livelihood. His early days as an actor were devoted to the variety theatres, giving imitations of well-known actors, and it was in this field that he first came under the notice of Charles H. Hoyt. This famous playwright selected Mr. Murphy to create the part of Dodge Work in "A Brass Monkey," in 1888, and success has smiled upon him ever since. Two years later Mr. Murphy was provided with another Hoyt part, that of Maverick Brander in "A Texas Steer," and for four years he flourished in this rôle, this being the part by which the public knows and likes him best. He then became a star in the middle nineties, and has fared forth regularly each season since, a few of the plays that he has produced during that time being: "Leon Kettle," "Old Innocence," "The Carpetbagger," "A Bachelor's Romance," "A Capitol Comedy," "The Man from Missouri," "Two Men and a Girl," "When a Man Marries," "A Corner in Coffee," "David Garrick" and a revival of "A Texas Steer." The season of 1908-09, Mr. Murphy produced two new plays, "Cupid and the Dollar" and "My Boy." He rarely appears on the New York stage nowadays, his last Broadway appearance being in the spring of 1900 when he played a brief engagement at the Bijou in "The Carpetbagger."

April 13

George C. Tyler

THE name of George C. Tyler has taken on wonderful import as a theatrical manager within the past few years, he being the executive head of the firm of Liebler & Co., who have managed some of the most distinguished players on the stage. Mr. Tyler, who claims Ohio as his birth state, began his career as a newspaper writer and later was editor upon several Ohio dailies. He finally drifted into the business end of the dramatic profession, first as advance agent for different traveling companies and then became business manager of such attractions as James O'Neill, "Princess Bonnie" and the Digby Bell Opera Company. Mr. Tyler and Theodore A. Liebler formed a theatrical producing firm under the name of Liebler & Co. in January, 1897, and they have met with the greatest success, any number of their productions lasting two or more seasons. Their first offering was Charles Coghlan in "The Royal Box," after which they put forward Viola Allen as a star in "The Christian," which has been one of the greatest money-making plays of the century, running five consecutive seasons, three of which two complete organizations toured in the piece. Some of their other big successes have been Viola Allen in "In the Palace of the King," two seasons; Edward Morgan in "The Eternal City," Kyrle Bellew in "Raffles," James O'Neill in "Monte Cristo," William Faversham in "The Squaw Man," and Eleanor Robson in "Merely Mary Ann," each three seasons. Madge Carr Cooke has toured six seasons in "Mrs. Wiggs of the Cabbage Patch" and two years terms were played by Mr. Bellew in "A Gentleman of France," Mrs. Le Moyno in "The Greatest Thing in the World" and Ezra Kendall in "The Vinegar Buyer." They have also imported such stars as Eleanor Duse, Madame Réjane, Yvette Guilbert, Vesta Tilley, Mrs. Patrick Campbell, Ellis Jeffreys and Albert Chevalier. Not such a poor showing for a firm of twelve years' existence. Mr. Tyler has been largely instrumental in bringing about many of these ventures and much of their success rests upon his shoulders.



April 14

E. Allan Aynesworth

E. ALLAN AYNESWORTH is one of England's most popular leading men and he is always to be found each season very prominently placed in one or more of the London productions. He made a very favorable impression in this country with Marie Tempest, as Charles Trevor in "The Freedom of Suzanne," and his popularity in London is well understood. Mr. Aynesworth was born at Sandhurst, England, at the Royal Military College, his father being a general in the army. He was educated in his native land, with added courses in France and Germany. Like so many actors in his country, he gained his first knowledge of stage life as a member of Sarah Thorne's company, with whom he remained three years. He made his London début in 1887, supporting Beerbohm Tree in "The Red Lamp," upon the occasion of that actor's opening at the famous Haymarket Theatre. The next season he was with John Hare and the Kendals at St. James's, and from that time on it has been comparatively easy sailing for him in London. Among other rôles, Mr. Aynesworth created the part of Lieutenant-Colonel Miles Anstruther in "The Second in Command," with Cyril Maude, and was the original Jack Frere in "Billy's Little Love Affair," in which part William Faversham starred in this country, though the play's title was changed to "Imprudence." Then came his appearance with Miss Tempest in "The Freedom of Suzanne." The season of 1906-07, Mr. Aynesworth played Jack Temple in the English production of "Mrs. Temple's Telegram," afterward rejoining Miss Tempest's forces, appearing as Warder in "The Truth," as Captain Antony Erquen in "The Barrier" and Richard Evesham in "Angela." In the spring of 1908 he appeared at the Haymarket with Mrs. Langtry in "A Fearful Joy," and the fall of that year he was at the Garrick with Evelyn Millard in "Idols" and "The Real Woman," and in May, 1909, he appeared with Lena Ashwell in "The Earth."



April 15

Florence St. Leonard

FLORENCE ST. LEONARD is the type of actress who may always be relied upon to do good work, no matter whether her opportunities be large or small, and upon several instances she has done most excellent work in important Broadway productions. She is a thoroughly sincere player, aspiring to only the best and most ambitious things in her professional career, and a pity it is that her acting chances are scarcely proportionate to her ambitions. However, Miss St. Leonard, who, by the bye, was born in Halifax, N. S., has not a few successes to her credit that are worthy of mention here. The season of 1901-02, she was a member of David Belasco's forces, appearing at the Criterion Theatre with Mrs. Leslie Carter in the original production of "Du Barry," playing the dual rôles of Manon and the Princess Alixe. She remained three years in all with Mrs. Carter, being advanced the third season to the part of Hortense, the milliner, in "Du Barry." Miss St. Leonard was next seen on Broadway in the support of Blanche Walsh, creating the rôle of Louise Mane in "The Woman in the Case," and she did all she possibly could with this colorless part. And the same is equally true of her most recent appearance on the New York stage, at Daly's Theatre, in January, 1908, when she played Miss Westlake in "Society and the Bulldog," in William Farnum's support. In addition to these, Miss St. Leonard has filled many stock and traveling engagements and is quite popular with the theatregoing public throughout the country, her most recent work on tour being as Iras in "Ben-Hur," which she played during 1908-09.



April 16

Mark Smith

THE name of Mark Smith has figured in American theatricals for the greater part of the past century, always in a highly illustrious fashion, too, and the present young actor of that name, the third to bear the title, is rapidly proving himself worthy of family precedent. He has come forward with surprising rapidity during his few years behind the foot-lights, doing exceptionally good work in juvenile and high-comedy rôles, and his future certainly looms bright upon the theatrical horizon as a player of most promising material, as well as actual achievement. Mark Smith, the third, can boast of some of the bluest blood in Stageland, his father having been the well-known operatic comedian of Hey, McCaull and Casino fame, while his grandfather was one of America's foremost actors fifty years ago, and almost fifty years before that his paternal grandparent, Sol Smith, was a great favorite at the old Park Theatre in Park Row, later managing a chain of theatres in the South and building the famous St. Charles Theatre in New Orleans. Mr. Smith made his début at the Lafayette Square Opera House, Washington, D. C., November 25, 1903, playing the Master of Ceremonies in "Sweet Kitty Bellairs," with Henrietta Crosman, later in that season being advanced to the rôle of Darby O'Donovan in this piece. The next season came greater advancement in "Bellairs," playing Captain Tom Stafford, in which part he continued a second year, in the support of Bertha Galland. The season of 1906-07, Mr. Smith created the rôle of Bishop Brigham Smudge in "Marrying Mary," with Marie Cahill, a most excellent piece of comedy acting, and his success was of such proportions that Miss Cahill retained his services a second year. Mr. Smith, during 1908-09, appeared first with David Higgins in "Clay of Missouri," was then in "The Vampire," next with Mary Mannering in "Step by Step" and then toured in the title rôle in "The Traveling Salesman," in which he was most successful.

## April 17

## Beverly Sitgreaves

**B**EVERLY SITGREAVES is an actress of exceptional temperamental qualities and most finished technical skill, her every move behind the footlights being full of significant meaning. She is an artiste to the tips of her fingers, magnetic, intelligent and sympathetically receptive, and her name on a theatre programme is an absolute guarantee that the cast contains at least one thoroughly capable actress. Miss Sitgreaves made her stage debut on March 14, 1887, appearing at the Union Square Theatre with Agnes Herndon in "The Commercial Tourist's Bride." The next season she played juvenile parts in the support of Rosina Vokes, and for two years was a member of Richard Mansfield's company, appearing with him in "A Parisian Romance," "Beau Brummell" and "Dr. Jekyll and Mr. Hyde." She was then seen in the melodrama of "Work and Wages," with Mrs. Bernard-Beere in "Lena Despard," Sadie Martinot in "Madame Pompadour" and Harry Lacy in "The Still Alarm." For a long time after this Miss Sitgreaves was identified with theatricals in London and Paris, supporting Sarah Bernhardt in the French capital, while one of her biggest successes in London was as Amrah in "Ben-Hur," at Drury Lane. She returned to this country in the spring of 1902, and has filled the following engagements: with Blanche Walsh in "Resurrection," Maclyn Arbuckle in "Skipper and Co., Wall Street," Julia Marlowe in "Fools of Nature," Kyrle Bellew in "Raffles," Henry Miller and Margaret Anglin in "Camille," in "The Heir to the Hoorah," with Miss Anglin in "Zira," in "The Trancoso Trail," with Howard Kyle in "The Greater Love," in "The Stolen Story" and, during 1907-08, she was seen in Philadelphia with Robert Edeson in "The Sinner," and later played Emma Brooks in "Paid in Full," and, 1908-09, she appeared first with Margaret Wycherly in "Her Other Self" and was then with Olga Nethersole in "The Writing on the Wall."



## April 18

## Grant Stewart

**G**RANT STEWART, who at one time in his career threatened to develop into a perennial juvenile actor, has given many neat character portrayals to the New York stage within the last few years, and is now turning his hand to play-writing. Of Scottish ancestry and strongly in sympathy with all things Scotch, Mr. Stewart was born in England, but when a boy in his teens his family crossed the Atlantic, settling in Canada. He first attracted attention on the stage as a member of Rosina Vokes' company, with whom he remained three seasons, playing on the New York stage each season with decided credit to himself. After this he appeared in the support of Rose Coghlan for some time, playing the juvenile rôles in such pieces as "A Woman of No Importance," "Diplomacy" and "The Check Book." The season of 1895-96, Mr. Stewart was first with Robert Hilliard in "Lost—24 Hours," then with "A House of Cards," at the Fifth Avenue, and on May 6, 1896, he replaced Cyril Scott as Lieut. Telfair in "The Heart of Maryland," with Mrs. Leslie Carter. He played this part all of the two seasons following, and then became a member of Daniel Frohman's Lyceum Theatre Company, in which he finally left off playing callow youths, remaining with this organization until the spring of 1902, appearing during that time in "Trelawny of the Wells," "Americans at Home," "John Ingerfield," "Wheels Within Wheels," "An Interrupted Honeymoon," "The Man of Forty," "Lady Huntworth's Experiment" and "Frocks and Frills." The season of 1902-03 Mr. Stewart was with De Wolf Hopper as Jingle in "Mr. Pickwick," and, appropriately enough, he wrote the jingles, otherwise lyrics, for this opera. Then came a season with Ethel Barrymore in "Cousin Kate," followed by another with Annie Russell in "Brother Jacques" and "Jinny the Carrier." He was then with the Liebler production of "In the Bishop's Carriage," and the season of 1906-07 he appeared with William Collier in "Caught in the Rain," of which piece he and Mr. Collier are the authors, and a very good little play it is, too. Mr. Stewart's next engagement was with Viola Allen in "Irene Wycherly," and he spent 1907-08 with Walker Whiteside in "The Melting Pot."

NEVA AYMAR has come rapidly to the fore as a musical comedy sourette, and her future looms bright upon the theatrical horizon as one rich in admirable promise of achievement. She has been before the public comparatively a short time, but six years in all, yet she has made quite a name for herself and built up quite a large army of admirers. Born in the village of Pike, N. Y., Miss Aymar, after a brief vaudeville appearance, began her stage career, the season of 1902-03, as a member of the Klaw and Erlanger forces, and for four consecutive seasons her destinies were glided by that firm, for two seasons appearing in the support of the Rogers Brothers, being Daisy Sten in "In Harvard" one season and Evelyn Birmingham in "In London" the next. Then came a season in "Mother Goose," and she completed her Klaw and Erlanger term with Joseph Cawthorne in "Fritz in Tammany Hall." Miss Aymar next appeared on the New York Theatre Roof Garden, in the summer of 1906, at the head of Ned Weyburn's big musical act, "The Rain-Dears," and she toured the vaudeville circuits with this act the greater part of the season of 1906-07. In the spring of 1907, she filled a special engagement at the Davis Theatre, San Francisco, playing in a round of Weber and Fields successes; such as, "Fiddle-Dee-Dee," "Pousse Café," "Hurly Burly," etc. Miss Aymar returned East in the fall of that same year, and resumed her place as a vaudeville headliner, appearing in Joseph Hart's successful musical offering, "The Dancing Daisies." Later she joined the forces of Sam Bernard, replacing Georgia Caine as leading lady in "The Rich Mr. Hoggheimer," and created the rôle of Edith in "Nearly a Hero," at the Casino. She continued in Mr. Bernard's support the fore part of 1908-09, afterward going to London and appearing in the music halls in "The Rain-Dears."



## April 20

## Louis Mann

A POPULAR star of the first magnitude, Louis Mann is unquestionably a fine character actor, in fact one of our very best, and an unfortunate thing it is that the theatrical fates have so willed it that he must lend his talents to the school of buffoonery. A native New Yorker, though he passed his boyhood days in San Francisco, Mr. Mann had the usual ups and downs of the average stage beginner, appearing in various repertoire and traveling companies. It was in the late '80's that he got his first real start, and made something of a success with Daniel E. Bandmann in "Dr. Jekyll and Mr. Hyde." He came prominently before the public as Dick Winters in "Incog," in which piece he met Clara Lipman, the well-known actress, whom he afterward married, and they appeared jointly in "The Laughing Girl." Mr. Mann then made a big hit in both "The Merry World" and "The Strange Adventures of Miss Brown," and from that time on it has all been plain sailing with him. The season of 1896-97, he was Hans in "The Girl from Paris," followed by two seasons as Hans Nix in "The Telephone Girl." He divided the season of 1899-00 between "The Girl in the Barracks" and "Master and Pupil," and the three seasons following this he appeared respectively in "All On Account of Eliza," "The Red Kloof" and "The Consul." Mr. Mann spent the season of 1903-04 at Weber and Fields' Music Hall in "Whoop-Dee-Doo," resuming his stellar career the year following in "The Second Fiddle." Then came a season each in "Julie Bon-Bon" and "The White Hen," and during 1907-08 he was seen in vaudeville in a condensed version of "All On Account of Eliza." Mr. Mann resumed starring, in the fall of 1908, under William A. Brady's management, and had a most successful season in "The Man Who Stood Still."

A HAPPILY talented and most fortunate young player is Mabel Barrison, as it is very seldom that one so young as she can win a conspicuous name in two distinctive branches of her profession. She first attracted notice in the stage world the season of 1901-02 by assisting Anna Held in a song in "The Little Duchess," at the Casino. The next summer she created the leading soubrette rôle of Trixie in "The Wizard of Oz," in



Chicago, and then came a season at Weber and Fields' Music Hall in "Twirly Whirly." The two years following this Miss Barrison was phenomenally successful as Jane in "Babes in Toyland," which part established her for all time in the hearts of our theatregoers, and the summer of 1905 she made further progression as Bonnie in "The Land of Nod." Following this Miss Barrison co-starred with her husband, Joseph Howard, the well-known actor and composer, in "The Flower of the Ranch." For a brief time after this Miss Barrison and Mr. Howard were vaudeville headliners in a musical sketch in which her portrayal of a saucy youngster was cameo-like in its striking portraiture. And then came her triumph in "The Blue Mouse." Her hit in this part was really one of the notable events of the season of 1908-09, her breezy, happy Paulette being a distinctly vivid characterization and she fully justified her selection for the rôle. As a proof positive of her signal success, one need only quote Clyde Fitch, the distinguished author of the piece, who has the following to say of her work: "Mabel Barrison is the Real Thing. She is born with the natural instinct and talent

for the stage, and she crowns this with an affection for her work, great application, perfect seriousness and no conceit. Nothing is going to stop her in her career. She isn't even going to "slow down," and her own self is her greatest help. She is straightforward and sincere, and so is her ambition; and she is not satisfied with achieved success, she sees something more ahead of her that can be done, and she is going to do it! Ibsen has told us about Vine Leaves in the hair—Mabel Barrison has laurel leaves interwoven thick in hers, and some of them—the finest—haven't budded yet.

Clyde Fitch

And after this need any further word be said of the fortunate and happy Mabel Barrison?



The world leads round the seasons in a choir,  
For ever changing, and for ever new,  
Blending the grand, the beautiful, the gay,  
The mournful and the tender, in one strain.

—J. G. Percival.

WHAT a wealth of memories the name of Ada Rehan recalls! Her glorious reign at Daly's was one long to be remembered and it is improbable that the present generation will produce another actress who will occupy a position such as hers. Miss Rehan was born at Limerick, Ireland, the family name being Crehan, and she was brought to America when five years of age, locating in Brooklyn. Her two older sisters, Mrs. Oliver Byron and Hattie Russell, followed the stage as a career and it was the most natural thing that she should emulate them. She made her first appearance behind the footlights in 1873 in the company of her brother-in-law, Oliver Byron, in "Across the Continent" and "Thoroughbred." In the fall of 1873, and for three years in all, she was a member of Mrs. John Drew's company in Philadelphia, followed by stock seasons, of one season each, in Louisville, Albany and Baltimore. Finally Augustin Daly heard of her and, after seeing her act, engaged her for his company, making her début April 30, 1879, as Big Clemence in "L'Assommoir" at the Olympic Theatre. On September 17, of that same year, Mr. Daly opened the Broadway playhouse that still bears his name, with Miss Rehan at the head of the company, her first rôle being Nelly Beers in "Love's Young Dream." For exactly twenty years the Daly-Rehan combination existed and only terminated with the death of the former in June, 1899. Miss Rehan played over two hundred parts during that time, her greatest successes being in "The Taming of the Shrew," "The School for Scandal," "As You Like It," "The Country Girl," "Twelfth Night," "The Railroad of Love" and "The Last Word." Since those days she starred under Klaw & Erlanger two seasons in "Sweet Nell of Old Drury" and several of her old successes, and one season as co-star with Otis Skinner under Liebler & Co., and one under the Shuberts. She has not acted since the spring of 1905, her health being in a most delicate state. When in her prime Ada Rehan was superb, unapproachable, and the greatest of glories were hers. She has not announced her retirement, but it is hardly likely that she will be seen in public again, at least not for a very long time.



MAURICE FARKOA, who sings songs as only Maurice Farkoa can sing them, has built up an enormous following in England and is almost as well liked here, though his appearances have been rather infrequent and far between, in so far as this country is concerned. He was born in Smyrna, of French and English parentage, and before going upon the stage he sang in the salons of Paris and London. But this merely proved a stepping-stone to a career behind the footlights and he made his first hit in London in "An Artist's Model," at Daly's. It was in this piece that Mr. Farkoa made his American début, the season of 1895-96, and every one who saw the piece will readily recall his work as the art student, Carbonnet. He became a great favorite at the London Gaiety, where he sang for a number of years in George Edwardes' pieces. He made a great hit at the Prince of Wales' in "Three Little Maids," which piece served to reintroduce him to this country, at Daly's, 1903, and after singing in the British metropolis in "My Lady Madcap," "The Little Cherub" and "See-See," he was back here again in 1907 with Joseph Weber's company, taking excellent advantage of the opportunities offered him in "Dream City" and "The Magic Knight." Since returning to England, he has appeared in "Miss Hook of Holland" and "My Mimosa Maid," both at the Prince of Wales Theatre. Mr. Farkoa has a distinctly individual way of singing a song, particularly fetching and attractive, and callous, indeed, is the theatregoer whom he cannot interest.

IT is certainly splendid to note the firm and affectionate hold that Blanche Ring has upon American theatregoers, and with each new rôle she assumes comes added glory and popularity. She has been in the front rank of singing comédiennes for about six years and during that time has built up a following and reputation to be envied, one that will remain true to her just as long as she continues to uphold her present high standard. Miss Ring is a Massachusetts girl, born in Boston, a daughter of Mr. and Mrs. James F. Ring, her father being a well-known player in his day. Early in her career Miss Ring was associated with dramatic companies, in the support of such stars as James A. Hearne, Nat C. Goodwin and Chauncey Olcott, and she was also with a traveling company in "Niobe." Finally she turned her attention to the vaudeville stage, doing a single singing specialty, and within a very short time she had worked her way into the headliner class, for as a singer she possesses uncommon magnetic qualities and the faculty of winning her audience at once. It was the season of 1901-02 that saw the turning point in Miss Ring's professional fortunes, that season playing in a series of burlesques at the Music Hall, Boston, where she attracted the attention of A. H. Chamberlyn, who was putting on "The Defender." He liked her style of work and engaged her for this piece, her singing of the song, "In the Good Old Summer Time," proving to be the sensation of the hour. From that moment forward Miss Ring has floated on success' top wave, appearing the season of 1902-03 in "Tommy Rot," at Mrs. Osborn's Playhouse, was featured with James T. Powers in "The Jewel of Asia," and finally starred in "The Blonde in Black." The next season she was in "The Jersey Lily" and then went to London, singing in "The Love Birds" at the Savoy. Returning to this country, she starred in "Vivian's Papas," and next appeared with Frank Daniels in "Sergeant Brue," appearing the following season with Lew Fields in "It Happened in Nordland," in "His Majesty" and in "His Honor the Mayor." The season of 1906-07 Miss Ring took out her own company in "Miss Dolly Dollars," later rejoining Lew Fields in his burlesques of "About Town" and "The Great Decide." She then spent a season at the head of the cast in "The Gay White Way," and, 1907-08, she was first leading woman with Joseph Weber in "The Merry Widow and the Devil," following which she reappeared in vaudeville for a time, and was then seen in "The Midnight Sons," at the Broadway Theatre.



PAUL ARMSTRONG'S first piece to have a public hearing was a one-act play, "Blue Grass," tried in vaudeville by Willis Sweatman, which he afterward elaborated into a four-act play, produced in Philadelphia in March, 1906, by Frank Howe, Jr. "Ann La Mont," which he claims to be one of his best efforts, was first produced in Virginia by a stock company and afterward used in the West by Florence Roberts. A farce "The Superstitions of Sue," met with defeat, but his next effort, "The Heir to the Hoorah," has been touring for over three seasons. Then came his ten-strike with "Salomy Jane" and the name of Paul Armstrong now ranks with the best. His "Society and the Bulldog," however, met with defeat at Daly's in January, 1908. He was especially active, the season of 1908-09, his "Blue Grass" receiving a New York hearing, only to quickly disappear. He had better luck with "Via Wireless," in which he collaborated with Winchell Smith, and "Going Some," Rex Beach being co-author here, and two of his other plays, "The Renegade," produced by Liebler & Co., and "For a Woman," produced by Henry Miller, had out-of-town hearings.

# April 26

# James T. Powers

JAMES T. POWERS takes front rank among our popular comic-opera comedians of the day, and with an oddly humorous personality he creates fun of a most diverting and entertaining character. Mr. Powers' career has been filled with a great number of personal successes, and it is an easy thing to understand the affectionate favor in which he is held by our theatregoing public. Born in New York City, gaining rather a sparse education at the public schools, he started out early in life as a Western Union messenger boy, but at the age of sixteen he gave this up to embark upon a theatrical career, making his début in 1878 in the variety business as a singer and dancer, continuing in this field two years. He then appeared with Willie Edouin in "Dreams," was next in Rice's "Evangeline," rejoining the Edouin forces in "A Bunch of Keys." He went to London with this last piece in 1883, and remained on the other side two years, appearing with the Vokes Family in "Little Red Riding Hood," and was at the Empire in "Chilperic" and at Drury Lane in "Dick Whittington." Returning to America in 1885, Mr. Powers played Rats in "A Tin Soldier" for two years, and for three seasons was identified with the Casino productions, appearing in "The Marquis," "Madelon," "Nadja," "The Yeoman of the Guard," "The Drum Major" and "Erminie." He made his début as a star in 1890, appearing in "A Straight Tip," which lasted him two years, and then came one season each in "A Mad Bargain," "Walker, London," "The New Boy" and "Gentleman Joe." He began the season of 1896-97 in "Santa Maria," later joining the Daly Musical Comedy Company, with which he remained six years, playing in "The Geisha," "The Circus Girl," "La Poupée," "A Runaway Girl," "San Toy" and "The Messenger Boy." The season of 1902-03, he was in "The Jewel of Asia"; 1903-04, in both "The Princess of Kensington" and "The Medal and the Maid"; 1904-05, in a revival of "San Toy," followed by a season in vaudeville in a musical sketch, and for the past two years he has been starring under the Shuberts in "The Blue Moon," while 1908-09 he was highly successful in "Havana."



# April 27

# Lillian Kingsbury

TO excel in classic drama requires more than ordinary histrionic ability, and of the comparatively few young women of the stage to-day who can successfully portray legitimate rôles, Lillian Kingsbury takes first rank. A Chicago girl by birth, her first experience was gained in the Middle and Western States, where, associate with the foremost stock and traveling companies, she laid a foundation for the more ambitious efforts of a later period. Miss Kingsbury first attracted attention in the East by her splendid work with Robert Downing, playing Matilda Plantagenet in "Richard the Lion Hearted" and the Empress Faustine in "The Gladiator." The season following her association with Mr. Downing, she was specially featured as Rex Alden in "The Gates of Justice," and her success in this demonstrated a versatility that proves her fitness for emotional work in modern drama as well as the classic. For the past five years Miss Kingsbury has played all the leading heavy rôles in the support of Robert Mantell, and her repertoire of legitimate rôles is a most imposing one, consisting of Queen Elizabeth in "Richard III," Emilia in "Othello," Queen Gertrude in "Hamlet," Nerissa in "The Merchant of Venice," Calphurnia in "Julius Cæsar," Regan in "King Lear," Lady Capulet in "Romeo and Juliet," Queen Elinor in "King John," the First Witch in "Macbeth," Marion De Lorme in "Richelieu," Clementine in "The Marble Heart," and Madame Deschappelles in "The Lady of Lyons," certainly a most distinguished list of parts in which this actress may take every pride.

## April 28

## Lionel Barrymore

THE American stage lost a splendid actor when Lionel Barrymore abandoned the mimic art for the art of the palette and brush. He was just upon the threshold of what promised to be an exceptionally brilliant stage career, and it really seems a pity that his excellent beginning never reached a complete fruition. A member of the distinguished Barrymore-Drew family, son of Maurice Barrymore and Georgia Drew, and brother to Ethel and John of the same ilk, he made his stage début the season 1893-94, appearing in the support of his grandmother, Mrs. John Drew, in "The Road to Ruin" and "The Rivals." He was off the stage for two years following this, making his reappearance, in the fall of 1896, with Georgia Cayvan in "Squire Kate." The season following he was in "Cumberland '61," also appearing for a brief time in the support of Nance O'Neil in repertoire. The season of 1898-99, Mr. Barrymore was seen with Sol Smith Russell in "Uncle Dick" and "Hon. John Grigsby," followed by a season on tour in "Arizona." He began the season of 1900-01 with James A. Herne in "Sag Harbor," then played Denton in "Arizona," on the road and was also in "The Brixton Burglary." The two seasons following this he appeared with his uncle, John Drew, in "The Second in Command" and "The Mummy and the Humming Bird," making an enormous hit in the latter piece as an Italian organ-grinder. He was next seen, the season of 1903-04, first in "The Best of Friends," and then as Mr. Sheldon, the prize-fighter, in "The Other Girl," another big personal triumph, playing this part all of the season following. Mr. Barrymore played the Clown in Barrie's one-act play, "Pantaloon," the season of 1905-06, but his health gave way before the season's close, and he left the stage. He has been living in Paris the past three years, studying art, and, apparently, has no intention of resuming his stage career.



## April 29

## Mary Mannering

AMONG the myriad English players who have made America their permanent abode, very few have met with greater or more lasting favor than Mary Mannering. She made a success upon her first appearance here, twelve years ago, and each season since has found her retaining her hold upon our theatregoers with an ever-increasing number of admirers and well-wishers. Miss Mannering claims London as her birthplace, being the daughter of Richard and Florence Friend, and she herself was christened Florence. She made her stage début on May 9, 1892, with Kyrle Bellew and Mrs. Potter, in "Hero and Leander," at Manchester, followed by a long term with Hermann Vezin, who was her dramatic instructor before she went on the stage. Miss Mannering then spent several seasons touring in the provinces, playing, among other rôles, Sadie in "The Late Mr. Castello," in which part Daniel Frohman chanced to see her, liked her acting and engaged her as leading woman for the Lyceum Theatre Company. She made her début with this company the season of 1896-97, remaining at its head for four years, appearing during that time in "The Courtship of Leonie," "The Late Mr. Castello," "The First Gentleman of Europe," "The Mayflower," "The Princess and the Butterfly," "The Tree of Knowledge," "Trelawney of the Wells," "Americans at Home," "John Ingerfield," "The Manœuvres of Jane," "The Ambassador" and "The Interrupted Honeymoon." Miss Mannering then ventured upon starry waters, maintaining her craft most admirably, and was seen two seasons in "Janice Meredith," a brief co-starring tour with Kyrle Bellew in "The Lady of Lyons," a season and a half in "The Stubbornness of Geraldine" and rather short terms in "Judith," "Harriet's Honeymoon" and "Nancy Stair." The season of 1905-06, Miss Mannering co-starred with James K. Hackett in "The Walls of Jericho." She then starred two years in "Glorious Betsy," and, 1908-09, she was first seen in "Glorious Betsy," then in "The Struggle," then in "A House of Cards," then in "Step by Step," then in "The Truants" and then in "The Independent Miss Gower"—six different plays in all.



PERCY HASWELL, than whom there is no more delightful or charming leading woman now before the public, is a Texas girl by birth, and it is surprising to find the luck that has attended her stage efforts from the very beginning. She received her schooling in Washington, D. C., and when a girl just entering her 'teens she was seen in such big parts as Phoebe in "The Love Chase," supporting Helen Dauvray; Dot in "A Midnight Bell, Lucy in "Hands Across the Sea" and Jenny in "Shenandoah." The season of 1891-92, she was seen with Roland Reed in "The Club Friend," and the next season she began her long association, covering five years in all, with the Daly company, a few of her biggest successes with this organization being in "A Night Off," "London Assurance," "Twelfth Night," "A Midsummer Night's Dream," "As You Like It" and "The Geisha." Miss Haswell then spent three years as leading lady with William H. Crane, her most notable success being as Prudence in "A Virginia Courtship." She divided the season of 1900-01 between "Prince Otto," with Otis Skinner, and the Berger Stock, Washington, D. C., and the next season she was the star of the George Fawcett Stock, Baltimore, she having become the wife of Mr. Fawcett some years before. Since then her engagements have been as follows: 1902-03, starring tour in "A Royal Family," and with the Fawcett Stock; 1903-04, starring tour in "The Favor of the Queen," and again with the Fawcett company; 1904-05, with the William Farnum Stock in Cleveland and Buffalo; 1905-06, featured, under David Belasco, in "The Darling of the Gods"; 1906-07, in "The Measure of a Man," and a return to the Fawcett company. For the past two years she has been with Otis Skinner in "The Honor of the Family."



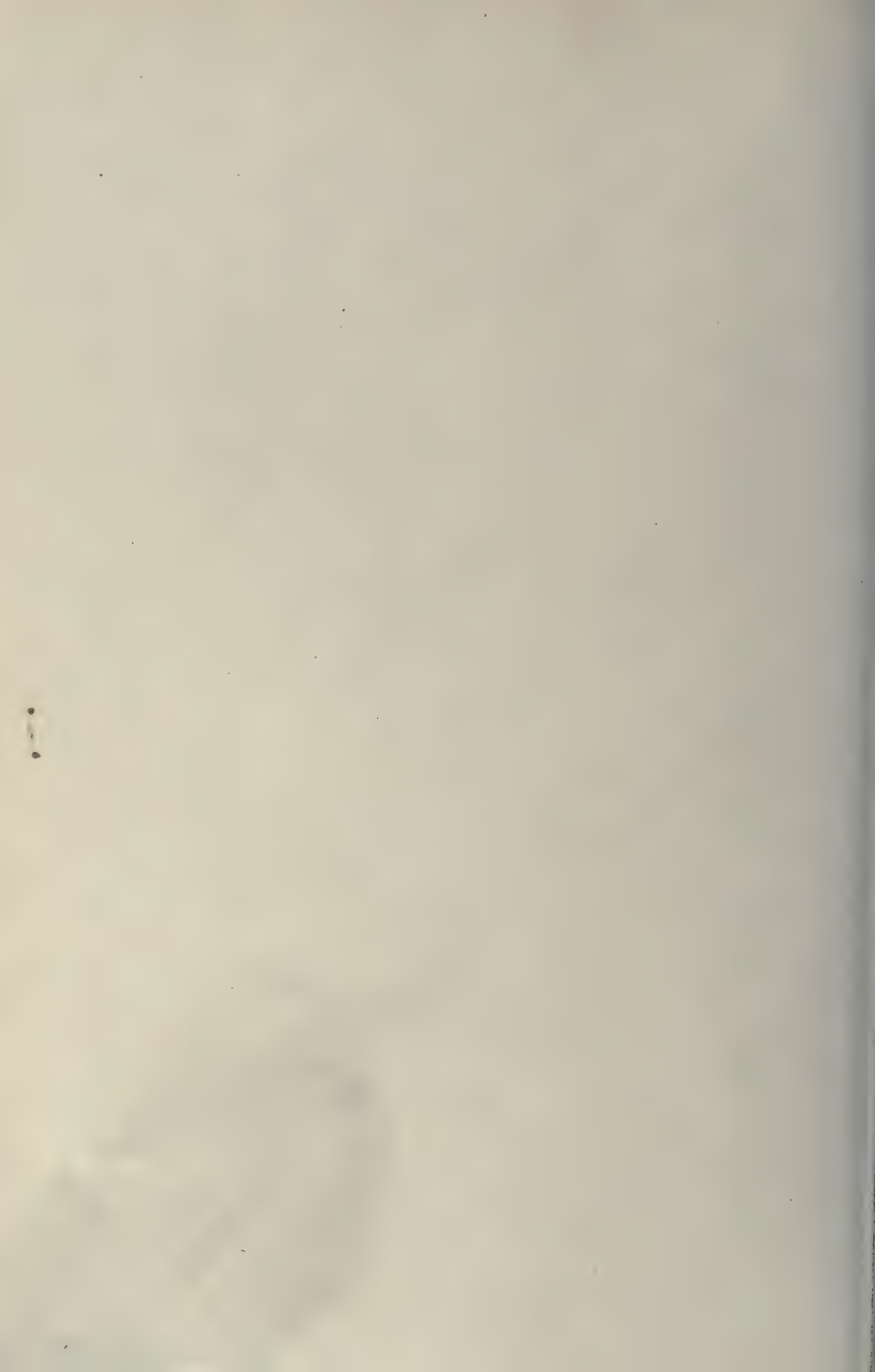
April 30

William H. Crane

WILLIAM H. CRANE, one of our oldest and most representative stars, has been a stellar feature of American theatricals for considerably over a quarter of a century, and his personal following is of a stanchly reliable kind that pays him homage in each new rôle he assumes. Born in Leicester, Mass., and educated in Boston, Mr. Crane began his stage career, when a youth of eighteen, with the Holman Opera Company, with which he remained eight years, playing all manner of rôles in various farces, comedies and operettas. After this he became leading comedian with the Alice Oates Opera Company, a position he held four years, and then played a season with the stock at Hooley's Theatre, Chicago. Mr. Crane next played in stock in San Francisco, after which he became a member of the company at the Park Theatre, New York. In this organization he first met Stuart Robson, and a short time after they formed the famous Robson-Crane combination which lasted from the fall of 1877 until May 18, 1889, during which time they produced "Our Boarding House," "Our Bachelors," "The Comedy of Errors," "Flats and Sharps," "Twelfth Night," "Forbidden Fruit," "The Cherub," "The Merry Wives of Windsor" and "The Henrietta." Since branching out as a lone star, Mr. Crane has produced the following pieces: "The Senator," 1889; "On Probation," 1890; "For Money," 1891; "The American Minister," 1892; "Brother John," 1893; "The Pacific Mail," 1893; "The Merry Wives of Windsor," 1894; "His Wife's Father," 1895; "The Governor of Kentucky," 1896; "The Rivals" (with the all-star cast), 1896; "A Fool of Fortune," 1896; "A Virginia Courtship," 1897; "His Honor the Mayor," 1898; "Worth a Million," 1898; "The Head of the Family," 1898; "Peter Stuyvesant," 1899; "A Rich Man's Son," 1899; "David Harum," 1900; "The Spenders," 1903; "Business is Business," 1904; "An American Lord," 1905; "The Price of Money," 1906; "She Stoops to Conquer," 1906; and "Father and the Boys," 1907, in which last he has continued ever since.



MAY



A DESERVEDLY popular comédienne, one whose fame and reputation increases with successive seasons, Emma Janvier now occupies a proud professional position as a feminine fun-maker, such as very few of her sex can boast. For sheer artistry and subtle comedy touches, she is nothing short of a wonder, injecting rare characterization into each of her varied rôles, and without stooping to any coarse or low comedy methods, she can strike a telling note with an effectiveness that brings an immediate response from her audience.

Though her fame is of comparatively recent date, she is by no means a novice in stage circles, she is not one of the "flash-in-the-pan" variety, those who have their brief triumph and then sink into oblivion. Miss Janvier's early stage days were passed playing small rôles in such productions as "Lost, Strayed or Stolen," "Papa Gou-Gou," with Thomas Q. Seabrooke; in "1999," at the Casino, and with Herbert Kelcey and Effie Shannon in "The Moth and the Flame." It was the season of 1900-01 that really saw the turning-point in Miss Janvier's career, she appearing that season as the gossiping villager, Susie Lennon, in "All on Account of Eliza," with



Louis Mann and Clara Lipman. The next year she appeared on tour as the schoolmistress, Molly Mealey, in "Lovers' Lane," after which she spent a season in "The Ninety and Nine." The two years following this Miss Janvier filled four very congenial engagements, divided equally between "Glad of It," at the Savoy, and with Mary Mannering in "Harriet's Honeymoon," and with Blanche Ring in "Vivian's Papas" and Edna Wallace Hopper in "A Country Mouse." Then came Miss Janvier's sweeping triumph as Madame Stitch in "The Mayor of Tokio," supporting Richard Carle, she being at once conceded a leading place among our principal comédiennes, displaying exceptional originality in her conception of this rôle. She remained with Mr. Carle a second season, creating Mrs. Girdle in "The Spring Chicken," and all of her previous success was again to the fore. The season of 1907-08, Miss Janvier originated the rôle of Mrs. Tilford in "Fifty Miles from Boston," and her happy knack of making a faithful portraiture of a gossiping busybody was clearly illustrated, bringing to the part all the clever, brainy touches for which the name of Emma Janvier has now become a synonym. In the summer of 1908, she appeared in Chicago as leading woman in "The Top o' the World," and during 1908-09 she was with Anna Held in "Miss Innocence." A remarkably gifted woman is Miss Janvier, one whose work is ever full of delightful surprises, she being a much younger and prettier woman than the type of character rôles with which she has become identified, and it is a keen pleasure to anticipate her appearance in a new rôle each season.

Clyde Fitch, most prolific of all American playwrights, wrote the following plays: "Betty's Finish," 1890, for the Boston Museum; "Beau Brummell," 1890, for Richard Mansfield; "Frédéric Lemaître," 1890, for Felix Morris; "A Modern Match," 1891, for Union Square Stock; "Pamela's Prodigy," 1891, for Mrs. John Wood, in London; "The Masked Ball," from the French, 1892, for John Drew; "The Harvest," 1893, for the Theatre of Arts and Letters; "A Shattered Idol," from the French, 1893, for the Litt Stock; "The American Duchess," from the French, 1893, for the Lyceum Theatre Company; "The Social Swim," 1893, for Marie Wainwright; "Mrs. Grundy, Jr.," from the French, 1894, special production; "His Grace de Grammont," 1894, for Otis Skinner; "April Weather," 1894, for Sol Smith Russell; "Mistress Betty," 1895, for Madame Modjeska; "Gossip," written with Leo Ditrichstein, 1895, for Mrs. Langtry; "Bohemia," from the French, 1896, for Empire Theatre Company; "The Liar," from the French, 1896, special Frohman production; "A Superfluous Husband," with Leo Ditrichstein, 1897, for E. M. and Joseph Holland; "Nathan Hale," 1898, for Nat C. Goodwin; "The Moth and the Flame," elaborated from his earlier "The Harvest," 1898, for Herbert Kecey and Effie Shannon; "The Head of the Family," from the German, with Leo Ditrichstein, 1898, for Wm. H. Crane; "The Cowboy and the Lady," 1899, for Nat C. Goodwin; "Barbara Frietchie," 1899, for Julia Marlowe; "Sapho," from the novel, 1900, for Olga Nethersole; "The Climbers," 1901, for Amelia Bingham; "Captain Jinks of the Horse Marines," 1901, for Ethel Barrymore; "Lovers' Lane," 1901, special Brady production; "The Last of the Dandies," 1901, for Beerbohm Tree, in London; "The Way of the World," 1901, for Elsie de Wolfe; "The Girl and the Judge," 1901, for Annie Russell; "The Marriage Game," from the French, 1901, for Sadie Martinot; "The Stubbornness of Geraldine," 1902, for Mary Mannerling; "The Girl with the Green Eyes," 1902, for Clara Bloodgood; "The Frisky Mrs. Johnson," from the French, 1903, for Amelia Bingham; "The Bird in the Cage," 1903, special Frohman production; "Algy," 1903, for Vesta Tilley; "Her Own Way," 1903, for Maxine Elliott; "Glad Of It," 1903, special Frohman production; "Major André," 1903, for Arthur Byron; "The Coronet of a Duchess," 1904, for Clara Bloodgood; "Granny," 1904, for Mrs. Gilbert; "Cousin Billy," 1904, for Francis Wilson; "The Woman in the Case," 1905, for Blanche Walsh; "Her Great Match," 1905, for Maxine Elliott; "Wolfville," from the novel, with Willis Steel, 1905, for Nat C. Goodwin; "The Toast of the Town," a new version of "Mistress Betty," 1905, for Viola Allen; "The Girl Who Has Everything," 1905, for Eleanor Robson; "Toddles," from the French, 1906, for Cyril Maude, in London; "The House of Mirth," with Edith Wharton, 1906, for Fay Davis; "The Truth," 1906, for Clara Bloodgood; "The Straight Road," 1906, for Blanche Walsh; "Her Sister," with Cosmo Gordon Lennox, 1907, for Ethel Barrymore; "Girls," 1908, special Shubert production; "The Blue Mouse," 1908, special Shubert production; "The Happy Marriage," 1909, special Frohman production; "The Bachelor," 1909, for Charles Cherry.

May 3

Julia Arthur

**J**ULIA ARTHUR, an actress of remarkable beauty and strong dramatic power was born in Hamilton, Canada, her own name being Ida Lewis, and her early life was anything but a roseate one. When a girl of fourteen, she started her career with Daniel E. Bandmann, the German tragedian, and was a member of his company for three years, gaining geographical knowledge and familiarity with her Shakespeare. She then spent a year in Germany, and upon her return was with stock companies in San Francisco, Savannah, Ga., and Halifax, N. S. After a season on the road with "The Still Alarm," Miss Arthur made her début in New York in E. J. Henley's company, playing Queen Fortunetta in "The Black Mask," at the Union Square Theatre, and Hélène in "The Marquis' Wife," at the Columbus. This was in the fall of 1891, and a few months later Miss Arthur joined A. M. Palmer's Stock company, with which she remained a little over two seasons, playing in "The Broken Seal," "Saints and Sinners," "Lady Windermere's Fan," and "Mercedes." In the spring of 1893 and 1894 she played two special engagements at the American Theatre in the title rôles in "The Prodigal Daughter" and "Sister Mary." Miss Arthur then went to London, and for three seasons was a member of Sir Henry Irving's company, including one season in America, her most important rôles in his support being Rosamund in "Becket," Hero in "Much Ado About Nothing," Elaine in "King Arthur," Lady Anne in "Richard III," Imogen in "Cymbeline," and Princess Elsa in "Madame Sans Gene." She returned to America in 1897 and embarked upon a most successful starring tour, her plays being "A Lady of Quality," "Ingomar," "As You Like It," "Pygmalion and Galatea," "Mercedes" and "More Than Queen," all mounted with utter disregard for expense. During the first months of her career as a star, Miss Arthur married Benjamin F. Cheney, a many times millionaire of Boston, who financed her tour, and she retired from the stage early in 1900.



May 4

Katherine Keys

**K**ATHERINE KEYES, a decidedly clever and attractive actress of ingénue rôles, was born in New York City, later moving to Hastings-on-the-Hudson, where she became actively interested in amateur theatricals. It so happened that Walker Whiteside, the well-known Shakespearean star, was also a resident of Hastings, and his attention was drawn to the excellent work that Miss Keyes was doing in amateur circles. The result was that he offered her an engagement to join his company, which she promptly accepted, making her début with Mr. Whiteside the season of 1902-03, appearing with him in "The Merchant of Venice," "Hamlet," "Richard III." and "In Days of Old When Knights Were Bold." The spring of 1903, Miss Keyes made her New York début, appearing at the Garrick Theatre as Mrs. Harcourt Harper in "Skipper and Co., Wall Street." In January of the next year she was seen at the Madison Square Theatre as Genevieve Langeac in "The Secret of Polichinelle." She began the next season with Arthur Byron in "Jack's Little Surprise," was back with "The Secret of Polichinelle" for a time and then created the part of Elsie Brewster in "The Woman in the Case," supporting Blanche Walsh. Miss Keyes then appeared in vaudeville with Mr. Byron in a dramatic playlet, and after playing with Mabel Taliaferro in "In the Bishop's Carriage," she left the stage late in 1905, having married Mr. Byron on August 12th, of that same year. However, as usually the case, Miss Keyes' "retirement" was not of long duration and the season of 1908-09 she appeared with William Gillette in "Samson."

# May 5

# Ermete Novelli

ERMETE NOVELLI, unquestionably the most versatile of any actor in the world to-day, gave New Yorkers an opportunity of testing his abilities in the spring of 1907 and they immediately proclaimed him the genius that other countries long ago knew him to be. The marvelous versatility of the man is simply appalling, ranging from Hamlet and Othello to a gay farcical roué and he can play a youth or a decrepit old man with equal ease. Not only was his visit here a big artistic success, but a financial one as well, and he made a second brief American tour during 1907-08, which was equally successful. Novelli was born in Lucca, Italy, and his father was an actor before him. He began his stage career in 1866, being fifteen years of age at the time, and his early days were filled with privation and suffering, often going hungry and his clothes were of the shabbiest. He received but little encouragement for several years until he began to work his way up into comedy rôles and within a short time he became famous as a fun-maker. This was all very well as a relief from poverty's pangs, but Novelli was anxious to try tragic rôles. But he had made the public laugh and they refused to take him seriously. With Novelli, however, to desire is to do, and after awhile he began adding Hamlet, Lear, Shylock, Louis XI. and other heavy rôles to his repertoire, and though it was uphill climbing at first, he finally won recognition and within a few years was proclaimed Italy's greatest actor. He has a repertoire second to none and can play for weeks at times, changing his bill with each performance and never once repeating a play. On November 1, 1900, Novelli opened a theatre of his own in Rome which he calls Casa di Goldoni (Goldoni's House), named after the famous Italian writer, and which he conducts much on the same lines as the Comédie Française, in Paris. He is a wonderful man and a wonderful actor, practically one in a generation, and it is good to note his success upon American soil.



# May 6

# Marie Louise Gribbin

MARIE LOUISE GRIBBIN has made quite a conspicuously successful name for herself in the light opera world and in a modest, thoroughly inconspicuous way she is rapidly coming to the fore, each year being a bit further advanced. And that she must be a most reliable and dependable young player is proven by the exceptional length of time with which she remains with each attraction. Miss Gribbin started up the histrionic ladder in the summer of 1902, appearing at the Casino in "A Chinese Honeymoon," and for three consecutive years she was identified with this musical comedy hit, at first playing the minor bit of Genevieve; then came a season as Mi Mi, and the third year she was a most attractive Princess Soo Soo. Following this Miss Gribbin was associated with the big spectacles at the New York Hippodrome, winning special fame for her work as Annette in "Neptune's Daughter," and she was also well-liked as Virginia Carter in "The Auto Race." After two years at the Hippodrome, Miss Gribbin, in the spring of 1909, succeeded Christie MacDonald as leading soubrette with Frank Daniels, playing the part of Sally Hook in "Hook of Holland." As can be seen from her comparatively brief record, she is a clever and painstaking young operatic favorite and it is easy to understand her success and popularity.



AN actress whose very presence lends power and dignity to any production in which she appears, Helen Tracy is conceded to be one of the cleverest players now before the public, a distinction she has earned by years of faithful devotion to her profession. Miss Tracy was born in Jacksonville, Fla., but moved to San Francisco when a child, in which city she grew up and began her stage career, appearing with the stock at the California Theatre. As an idea of the strenuousness of those days, her very first week as an actress, she played six important rôles, Virginia in "Virginius," Julie de Mortimer in "Richelieu," Desdemona in "Othello," Nerissa in "The Merchant of Venice," Lady Anne in "Richard III," and Anne Musgrove in "Two Loves and a Life." There's a healthy list for a beginner's first week! Coming East, Miss Tracy joined the stock at the Boston Theatre, Boston, where she remained two years, and then became a member of Wallack's company, opening September 20, 1870, as Julia in "The Rivals." She was with this organization two seasons and played Grace Harkaway in a stellar cast of "London Assurance," which included Lester Wallack, Charles Matthews, John Gilbert, John Brougham, J. B. Polk, J. H. Stoddart, E. M. Holland, Plessy Mordaunt and Mrs. John Sefton. From this time on Miss Tracy's services were in demand on every side and she filled many distinguished engagements, some of them being with Wybert Reeve in "The Woman in White," Dion Boucicault in "The Colleen Bawn," in Thomas Hall's production of "The Two Orphans," in Chicago, with Mrs. F. S. Chanfrau in "Parted," at the Fifth Avenue Theatre, with Modjeska in "Adrienne Lecouvreur." December 22, 1877, the Broadway début of the Polish actress, with John Matthews in "The Diaoulmaugh," Signor Majeroni in "The Old Corporal," with Adele Belgarde, as Celia in "As You Like It" and Helen in "The Hunchback," with Daly's company in "Quits," Dion Boucicault in "Life in Galway," Laura Don in "A Daughter of the Nile" and Wallack's company in "Moths." As Miss Tracy was an exceptionally handsome woman, she appeared for some years as leading woman in the Kiralfy spectacles and many were her glories in "The Deluge," "Sheba," "Lagardere" and "Around the World in Eighty Days." She was then with Robert Downing in "Spartacus" and later was particularly successful in the leading rôle in "She." Since gracefully accepting grand dame rôles, Miss Tracy might almost be termed a "mascot actress," so many have been the successes in which she has figured. The season of 1891-92, she was with W. J. Scanlon in "Mavourneen" and in "Across the Potomac," followed by two seasons in "Aristocracy." After a season divided between "Captain Paul" and "The Foundling," she appeared a few weeks in "Other People's Money" and was with Mrs. Leslie Carter five consecutive seasons, three in "The Heart of Maryland" and two in "Zaza." Then came a season each with Mary Manning in "Janice Meredith" and Virginia Harned in "Alice of Old Vincennes," another divided between James O'Neill in "The Honor of the Humble" and Millie James in "The Little Princess" and a busy season with Jessie Millward in "A Clean Slate," Henry Miller in "Man Proposes" and Elizabeth Tyree in "Tit for Tat." She was next with Bertha Galland in "Dorothy Vernon of Haddon Hall," Digby Bell in "The Education of Mr. Pipp" and 1906-07, an admirable Mrs. Blaney in "The Hypocrites." She began the following season in "The Hypocrites," was then with Maxine Elliott in "Myself-Bettina" and Henry E. Dixey in "Papa Lebonnard," and, 1908-09, she scored a great success as Mrs. Van Garkerken in "The Stronger Sex," supporting Annie Russell. Lucky the author for whom Helen Tracy creates a rôle, as 'tis sure to have a faultless handling. Her daughter, Virginia Tracy, formerly well-known behind the footlights herself, now enjoys a brilliant reputation as a writer of stage stories, she being sponsor for a volume of short stories, "Merely Players," published by the Century Company, which has met with pronounced success.

May 8

Marie Wainwright

**A**LTHOUGH Marie Wainwright's name has lost much of its luster of yesterday, she has now started in to make a new name for herself as an actress of grande dame and character rôles. It is the inevitable march of time in the career of an actress, and Miss Wainwright has taken the step gracefully, fitting herself into the new order of things with most excellent results. Born in Philadelphia, the daughter of Commodore J. M. and Maria (Page) Wainwright, and educated in France, Miss Wainwright made her début on the stage May 17, 1877, as Juliet to the Romeo of George Rignold, at Booth's Theatre. After a short term with the Boston Museum Stock, she became leading woman with Lawrence Barrett, a position she held five years, and then for a considerably longer period she co-starred with Louis James in such pieces as "Virginius," "Ingomar," "The Love Chase," etc. Miss Wainwright then became a star upon her own account, and for several years was on tour in "Amy Robsart," "The Social Swim," "Twelfth Night" and "Daughters of Eve." The season of 1896-97, she was leading lady with Wilton Lackaye in "Dr. Belgraff," and during the nine years following this she appeared frequently in vaudeville, played many stock-starring engagements, was on tour a season each in "Shall We Forgive Her" and "Mlle. Fifi," and toured the one-night stands for two years, under Jules Murry's direction, in "Twelfth Night." Beginning with the season of 1905-06, Miss Wainwright began playing character rôles, and her principal engagements in this new field have been in "The Prodigal Son," "The Transcoco Trail," with Isabel Irving in "Susan in Search of a Husband," Viola Allen in "Irene Wycherly," William Gillette in "Samson" and Marie Doro in "The Morals of Marcus."



May 9

J. M. Barrie

**J.** M. BARRIE, long greatly admired and respected as a novelist, is becoming more and more famed as a playwright each season, and his popularity is as great in America as in England, though the latter country has been more favored in the number of his plays. One of his earliest contributions to stage literature was "Walker, London," produced in 1892 by John L. Toole, and played here a year later by James T. Powers. Then came "The Professor's Love Story," 1894, in which E. S. Willard scored one of his greatest successes and which will probably last him until the close of his professional career, followed by "The Little Minister," 1897, with which the name of Maude Adams will ever be identified, and which brought great fame to Winifred Emery in London. Mr. Barrie's next effort was "The Wedding Guest," 1900, a frank discussion of the "sex question," produced at the London Garrick with a cast headed by H. B. Irving and Dorothea Baird, but it never reached American soil. "Quality Street," 1901, was the next in order, Maude Adams being the heroine in this country and Ellaline Terriss on the other side, followed by "The Admirable Crichton," 1903, William Gillette and H. B. Irving being the admirable ones in America and England respectively. His famous "stomach drama," "Little Mary," 1903, done in London by John Hare and Nina Boucicault and here by Henry E. Dixey and Jessie Busley, was followed by "Peter Pan," 1904, produced on four different occasions in the British capital, with Nina Boucicault, Cecilia Loftus and Pauline Chase as the hero in the respective productions, Miss Chase playing it two seasons, and Maude Adams has created a veritable sensation in the part here. Mr. Barrie then entertained us with "Alice Sit-by-the-Fire" and "Pantaloons," 1906, acted by Ellen Terry and Gerald Du Maurier in London and here by Ethel and Lionel Barrymore, and he had two short fantastical playlets, "Josephine" and "Punch," produced in London in April, 1906, but they did not warrant a hearing in this country. His latest play, "What Every Woman Knows," 1908, brought fame to Hilda Trevelyn in England and to Maude Adams in America.

May 10

## Edna May Spooner

**A**N actress of unquestioned ability, Edna May Spooner is fast gaining a reputation as one of the most artistic players now before the public.

Still in her youth, she has gained a repertoire of at least four hundred leading rôles, and not only was she the head and moving spirit of the Spooner Stock Company in Brooklyn, but she acted in the capacity of stage director as well. Only think of it, a frail girl, who played forty leading

parts a season and directed and stage managed everything pertaining to these forty different pieces, a record for executive ability and loyalty to her profession such as no other actress now before the public can equal. Practically all of Miss Spooner's life has been spent in the glare of the footlights, which fact largely accounts for the perfect poise and self-possession with each new rôle she assumes. She was born in Centerville, Iowa, and is a member of one of the oldest and most respected theatrical families, both her parents having been actors before her, while her sister, magnetic Cecil Spooner, is famed the country over. Miss Spooner appeared as a child in her parents' support, but had a thoroughly complete school education, graduating to co-star with her sister, and every day sees her popularity and following on the increase. It

is a difficult thing to give a complete analysis of the art of Miss Spooner, for there are so many varying phases in her numerous interpretations. Sufficient in itself that she can throw all the necessary fire, passion, and abandon, with none of the coarsening features, into such rôles as Magda, Zaza, Camille, or Du Barry, while the delicate and more subtle shadings are skilfully brought out when she plays Mary of Magdala, Juliet, or Pauline, and her comedy talents shine forth brilliantly as Mistress Nell, Dorothy Vernon, or Gabrielle De Vernet in "The Masque of the White Rose." One well-known critic, in reviewing her Leah, has said: "A deep note was sounded when Miss Spooner gave her version of the character of Leah the Forsaken. All the despair, bitterness, and utter desolation of the part were pictured with a force which struck the observer as savoring almost of the uncanny. The portrayal left the audience gasping for a minute and then wildly vociferous in applause for the art of the rendition." And another famed critic has said: "Miss Spooner is one of the few women on the New York stage who knows her Shakespeare. She proved this by the tremendous success she scored as Juliet, when she struck the true tragic note and handled this time-worn character so artistically as to call out the prophecy of a brilliant future in Shakespearean rôles." In May, 1907, she was specially featured at the head of the stock company at Keith & Proctor's Fifth Avenue Theatre, New York, and many were the successes that she scored. Miss Spooner began the season of 1908-09 by playing dramatic sketches in vaudeville; later she was leading woman in Klaw and Erlanger's production of "The Mountain Boy," and then starred through the South at the head of her own stock company in a repertoire of plays.



AS Stanhope Wheatcroft is still quite young in both years and experience it is a trifle difficult to form any fair estimate of his abilities as an actor. However, even with slight opportunities, he has given quite a good account of himself and he promises to develop into one of our leading juvenile actors. This young player certainly started out well equipped to make a proud name for himself, being the son of Nelson Wheatcroft and Adeline Stanhope Wheatcroft, and he has received a thoroughly excellent training for the stage at the hands of his mother, who conducts one of our best-known dramatic schools. Young Mr. Wheatcroft began his stage career in the spring of 1905 in the support of Mary Mannerling, appearing in "Nancy Stair." Following this he was seen with Margaret Anglin, at the Princess Theatre, being Captain Leigh in "Zira." Mr. Wheatcroft began the season of 1907-08 as Mr. Gordon in "The Movers," afterward creating the part of Corporal DePeyster in David Belasco's production of "The Warrens of Virginia," and he passed 1908-09 with "A Gentleman from Mississippi," supporting Thomas A. Wise and Douglas Fairbanks, playing the part of Randolph Langdon. This is quite an excellent start for a young player who has just attained his majority, he having come into the world in 1888 upon the very night, rather coincidentally, of the celebration of the two hundredth performance of "The Wife," at the old Lyceum Theatre, in which his father was playing the rôle of Matthew Culver. Mr. Wheatcroft is most ambitious for his future and, his past record in mind, he seems destined to achieve a worth while place in tomorrow's stage world.



DURING Edward Terry's rather unhappy American tour, the season of 1904-05, he introduced many new players to us, several of whom proved quite worth while, not the least of these being Clara Earle, a young player who had rather excellent opportunities to display her versatile powers in the Terry repertoire. Among the rôles for which she was cast were Jenny in "The House of Burnside," Louise Gondinot in "Love in Idleness," Mrs. Simmons in "Bardell vs. Pickwick" and Markham in "The Passport." A large part of Miss Earle's career has been passed in Mr. Terry's company, and she has gained a goodly knowledge of stage technique at his hands. She is a Londoner by birth, being a daughter of Robert and Clara (Johnstone) Earle. She had considerable experience as a child actress, later winning approval in small rôles in the support of Sir Henry Irving, with whom she remained three years. She was at the Vaudeville Theatre for two seasons, during the long runs of "A Night Out" and "Never Again." Miss Earle was a member of Wilson Barrett's company in 1898, shortly afterward joining Mr. Terry's forces, and she has remained in his support the greater part of the time since, touring not only England and America with him, but South Africa as well. Her most recent work in England has been a provincial tour with Madge Carr Cooke in "Mrs. Wiggs of the Cabbage Patch," playing the rôle of Asia. Miss Earle is a clever, dependable little actress, and we would be glad to have her in America with greater frequency.

**E**FFIE SHANNON is an uncommonly clever and talented actress, one, in fact, whose real dramatic worth has never been appreciated as it deserves by our theatregoing public, though she has a long list of personal successes to her credit. Born in Cambridge, Mass., and educated in Boston, Miss Shannon had considerable experience as a child actress, graduating into grown-up rôles in the middle eighties in a touring production of "The Silver King." The season of 1886-87, she appeared with Robert Mantell in "Tangled Lives" and "The Marble Heart," and for a year and a half after this was a member of Daly's Company, scoring notably as Titania in "A Midsummer Night's Dream." In April, 1889, she was in "Robert Elsmere," in August in "The Lion and the Lamb," the following month in "Shenandoah" and on November 19th, of that year, she joined the Lyceum Theatre Company, playing ingénue rôles with this organization until the spring of 1893. Miss Shannon then spent a season and a half as leading woman with Rose Coghlan, after which she was in "The District Attorney" and with Mrs. Langtry in "Gossip." She was next with Olga Nethersole for a year, supporting William H. Crane the next season. Miss Shannon then joined hands with Herbert Kelcey for a co-starring tour, which combination has existed ever since, they having produced the following plays: "A Coat of Many Colors," 1897; "The Moth and the Flame," 1898; "My Daughter-in-Law" and "My Lady Dainty," 1900; "Manon Lescaut" and "Her Lord and Master," 1901; "Sherlock Holmes," 1902; "Taps," 1904; "The Lightning Conductor," 1905; "The Daughters of Men," 1906; "Widowers' Houses," "Bridge" and "The Walls of Jericho," 1907; "The Thief," 1908. In all of these Miss Shannon did most excellent work, probably her happiest achievements being in "Her Lord and Master" and "Widowers' Houses."



**T**HOUGH she has not always enjoyed the best of parts in the best of plays, Julia Dean has managed to come to the front with exceptional rapidity during her dozen years behind the footlights and now she is numbered among our most talented leading women, with a ready demand for her services every season. A niece of the celebrated and famous Julia Dean Hayne, she is a Western girl by birth and spent her early girlhood in Salt Lake City, Utah. She began her stage career the season of 1897-98 as a member of Joseph Jefferson's company, playing two small parts in "Rip Van Winkle" and May Fielding in "The Cricket on the Hearth." The four years following this Miss Dean appeared with James Neill's company, working her way up from minor parts into rôles like Sylvia in "A Bachelor's Romance" and Dorothy in "Rosemary." She then joined Nat C. Goodwin's company, season of 1902-03, being Florence in "The Altar of Friendship" and Phyllis in "When We Were Twenty-one." The next season Miss Dean divided between "Algy," supporting Vesta Tilley, and in "Merely Mary Ann," with Eleanor Robson. She began the following year with Cecilia Loftus in "The Serio-Comic Governess," afterward supporting Edward Morgan in "The Gentleman from Indiana," and then came a season in the title part in "The Little Grey Lady." Miss Dean started out, the season of 1906-07, with Edwin Arden in "Told in the Hills," later appearing with Kyrle Bellew and Fannie Ward in "A Marriage of Reason." She then spent a season as Polly in "The Round Up," and, 1908-09, she was first with Wilton Lackaye in "The Battle," later being Emma Brooks in "Paid In Full." The summers of 1904-05-06-07, Miss Dean played leads with the Hunter-Bradford Stock, Hartford, Conn., and, the heated term of 1909, she was with the Berger Stock, Washington, D. C.

## May 14

## Hilda Spong

**H**ILDA SPONG, charming comédienne and always a dependable actress, has been a favorite on the New York stage for ten years, during which time she has played any number of leading rôles, being specially successful in those rôles in which her comedy talents have the best chance. She was born in Australia, being a daughter of W. B. Spong, a famed scenic artist, and it was in that country that she made her début, with the Brough-Boucicault company, with which she remained three years, working her way up into leading business. After a starring tour in a legitimate repertoire, such as *Rosalind*, *Juliet*, etc., Miss Spong went to London and was seen at Drury Lane in the title rôle of "The Duchess of Coolgardie," later appearing in "The Kiss of Delilah" and "The Two Little Vagabonds." Miss Spong was then selected by A. W. Pinero, a life-long friend of her father, to create the rôle of Imogen Parrott in "Trelawny of the Wells" at the Court Theatre, in which part Daniel Frohman saw her and engaged her for the New York Lyceum Theatre Company, she remaining on the American stage ever since. Miss Spong made her stage début in this country on November 22, 1898, and for four years she was a member of the Lyceum company, appearing during that time in "Trelawny," "Americans at Home," "Wheels Within Wheels," "The Ambassador," "The Interrupted Honey-moon," "The Man of Forty," "Lady Huntworth's Experiment," "Frocks and Frills" and "Notre Dame." Since the dissolution of the Lyceum forces, Miss Spong has been seen with Virginia Harned in "Iris," with William Faversham in "Imprudence," "Miss Elizabeth's Prisoner" and "Lord and Lady Algy," with Henry Miller in "Joseph Entangled," with William Gillette in "Sherlock Holmes," in "The Firm of Cunningham" at the Madison Square, and with William H. Crane in "An American Lord." The season of 1906-07 she had an unprofitable starring venture in "Lady Jim" and "John Hudson's Wife," the following season she appeared in a dramatic sketch, "Kit," in vaudeville and, 1908-09, she starred on tour in "Man and His Mate."



## May 15

## Mrs. Brown Potter

**C**ERTAINLY Mrs. Potter has had a strangely romantic career, one in which the fickle goddess of fortune has played many pranks. Born in New Orleans, La., the daughter of Colonel David Urquhart, she grew up to be a rarely beautiful woman, and became the wife of James Brown Potter (marriage dissolved in 1903), moving in New York's most exclusive social set. Considerable experience in amateur theatricals awoke in her a desire for professional honors, and, despite the protestations of her friends and family, she made her stage début on March 29, 1887, at the Haymarket Theatre, London, in "Man and Wife." She then joined forces with Kyrle Bellew, a combination which lasted eleven years, touring England, America and Australia. They first appeared jointly in this country at the Fifth Avenue Theatre on October 31, 1887, presenting "Faustine de Bressier," and during the many years that followed they built up a large repertory, a few of their plays being: "Antony and Cleopatra," "Romeo and Juliet," "As You Like It," "Camille," "She Stoops to Conquer," "Francillon," "La Tosca" and "Charlotte Corday." After Mr. Bellew and Mrs. Potter had parted company, in 1898, she joined the forces of Beerbohm Tree in London, appearing with him in "The Musketeers," "Carnac Sahib" and "Ulysses." For the past six years she has not been especially conspicuous, save for a brief starring appearance in London, in 1904, in "The Golden Light," "Forget-Me-Not," "Du Barri," etc. She then appeared in vaudeville for a time, also starred in the British provinces in repertoire, and toured in South Africa in 1907 in "La Belle Marseillaise." Mrs. Potter reappeared in America in the fall of 1908, doing recitations in vaudeville, scoring a complete and utter failure. She has since returned to England and is now touring the provinces in "The Devil."

## May 16

## John Hare

**J**OHAN HARE, one of England's finest character actors and a great favorite on both sides of the Atlantic, has had a most notable career on the London stage, having played almost thirty consecutive years in the British capital alone. He is a remarkably finished player, one of the very best of the present age, and it is with keen regret that one learns of his intent to shortly retire from the stage. Born in Giggleswick, Yorkshire, and educated at the grammar school there, he began his stage career on September 28, 1864, in stock at the Prince of Wales' Theatre, Liverpool. A year later he appeared in London at the theatre of the same name, where he remained for ten years, especially distinguishing himself in the Robertson comedies. He took over the management of the Court Theatre in 1875, where he was highly successful for four years, with a particularly brilliant company, and then, in conjunction with Mr. and Mrs. Kendal, he managed St. James' Theatre for nine years, producing many successes. For five years following this he played at the Garrick, and since 1893 he has been starring at various London playhouses. He made his debut on the American stage December 23, 1896, appearing at Abbey's in "The Notorious Mrs. Ebbsmith," returning the next season, his principal offerings being "The Hobby Horse" and "Caste," and his third and final visit was during 1900-01, when he presented "The Gay Lord Quex." Since then he has figured in several London productions, principally "Little Mary," "The Alabaster Staircase" and "The Great Conspiracy," and has starred most successfully through the provinces. On November 9, 1907, he was knighted by King Edward in acknowledgement of his faithful service to British dramatic art. As above, Sir John Hare has announced his retirement from the stage a short time hence.



## May 17

## Conway Tearle

**C**ONWAY TEARLE is rapidly proving himself a worthy son of a worthy sire, and is coming to the front in American theatricals in a most spirited manner. Even with credit where credit is due, it would seem the most natural thing in the world that the son of such distinguished parents as Osmond Tearle, of the glorious Wallack days, and Minnie Conway should be elected to high places in Stageland. He has many qualities in his favor, aside from his birthright, such as an attractive personality, magnetic force and technical skill. After having had considerable stage experience in England, in which country he also passed his youth and received his education, Mr. Tearle made his professional debut in this country in the spring of 1905, appearing at the Savoy Theatre with Grace George as John Kent in "Abigail." The season of 1905-06, he appeared on tour as Richard Ainslee in "Mrs. Leffingwell's Boots," later in that same season joining the forces of Viola Allen as leading man, being cast for the part of the Duke of Malmsbury in "The Toast of the Town." The next season Mr. Tearle played Lionel Meredyth in "A Marriage of Reason," in the support of Kyrle Bellew and Fannie Ward, playing at Wallack's Theatre, upon which same stage, exactly twenty-five years before, his father was the idol of the theatregoing public. In the fall of 1907, Mr. Tearle was Rex Allen in "The Evangelist," at the Knickerbocker, and upon the close of this piece he was seen on the road in the title rôle in "Ben-Hur," which part he had played in Australia in 1903, under J. C. Williamson's management, and he has continued in this rôle ever since. With the advent of time and more experience, Conway Tearle should be a name of great import in the stage world.

# May 18      Jeanne Culbertson Macpherson

**J**EANNE CULBERTSON MACPHERSON is one of the most bewitching and attractive young players upon our stage to-day and if brains and determination count for anything she is destined to fulfill a most successful place in the stage world, one that any actress might envy. This dainty young operatic favorite is a Boston girl by birth and she has had every possible advantage in the world



along the lines of study and cultivation. She spoke French fluently even before speaking English, and at the age of nine years was taken to Paris to complete her schooling. There she attended the famous Madame De Facque's Cours, and she had as a schoolmate the charming daughter of Mark Twain. She later studied French diction with M. and Mme. Dupont-Vernon, who number among their pupils all the celebrities of the French stage, notably Sarah Bernhardt, Gabrielle Réjane, M. Coquelin and others. Miss Macpherson made her public début in Paris, April 20, 1900, at the Salle de Journal, the occasion being a matinée performance of the pupils of the Dupont-Vernons. Returning to her native land in 1906, she entered the Chicago Musical College as a dramatic pupil, under the tutelage of J. H. Gilmour.

In the same year she appeared in a small part with Forbes Robertson and Gertrude Elliott in Shaw's "Cæsar and Cleopatra," after which she was with Edgar Selwyn in "Strongheart," in which she was a most engaging Betty Bates. For some time after this she played a round of ingénue rôles in the support of Mildred Holland in repertoire. Instigated by the advice of the late M. Sibrella, of Paris, who told her that she possessed the ability to make a name for herself in a musical way, Miss Macpherson gave up her dramatic work to fit herself for opera, and immediately upon this decision she was engaged by the Shuberts to support James T. Powers in "Havana," at the Casino, in which, in the brief but conspicuous rôle of Señora Donna Junenez, a fortune teller, she won considerable praise for her attractive appearance and the thorough earnestness of her work. Miss Macpherson, who is pursuing her musical studies under Arthur Lavason, endears herself to those who know her by her sincerity and honesty of purpose and her exceptional capacity for unflinching hard work. With ambition and ability far exceeding her brief nineteen years, and with the proper amount of study and concentration, it is no idle prophecy to promise that the day is not far distant when we shall hear of this clever girl in the realm of grand opera, surely an ambitious goal but one to which she has every right to aspire. The above attractive picture of Miss Macpherson is one in which she is wearing her grandmother's wedding dress and cap, which are certainly most becoming to her.



# May 19

# Nellie Melba

**D**ESPITE the infusion of considerable new blood into the grand opera world, Nellie Melba still holds her own as the foremost prima donna of the present generation and the announcement of her appearance is sufficient to crowd the opera houses of America and Europe. Madame Melba is an Australian by birth, having come into the world in Melbourne, in which city she was educated at the Presbyterian Ladies' College. When a very young girl she married Captain Charles Nesbit Frederick Armstrong, and went to Paris to live. While in the French capital she studied singing under Madame Marchesi, her voice displaying wonderful powers, and she decided to follow an operatic career. She made her début in 1887 at the Théâtre de la Monnaie, Brussels, as Gilda in "Rigoletto," and a year later sang at Covent Garden, London, followed by engagements in all the European capitals. Melba first sang in America on December 4, 1893, when she appeared at the Metropolitan as "Lucia di Lammermoor," and during that first season she was heard as Ophelia in "Hamlet," Elizabeth in "Tannhäuser," Juliette in "Romeo and Juliette," Gilda in "Rigoletto," Marguerite in "Faust," Elsa in "Lohengrin," and the title rôle in "Semiramide." For six consecutive seasons Melba sang at the Metropolitan, and she was also there the season of 1900-01 and for four special performances during 1904-05, while she has been heard here in special concerts on frequent occasions. She was again in this country during the season of 1906-07, when she had rather a spectacularly successful season at Hammerstein's Manhattan Opera House, appearing in a number of her favorite rôles, such as Gilda in "Rigoletto," Mimi in "La Bohème," Marguerite in "Faust," Violetta in "La Traviata," and "Lucia di Lammermoor." She reappeared at the Manhattan in December, 1908, appearing about half a dozen times to enormous audiences. Melba's success is well founded, for her God-given voice is one of the marvels of the musical world, and that her singing powers may remain unimpaired for years to come is the devout wish of all music lovers.



# May 20

# Pauline Chase

**I**T seems almost incredible the progression that Pauline Chase has made since she forsook the American stage for that of London and each season she gains glories greater than those that have gone before. Born in Washington, D. C., Miss Chase was educated at the Convent of the Sisters of the Holy Cross in New York. She resolved to become an actress and gained an introduction to George W. Lederer, who offered her a one-line part in "The Rounders," in which she made her début at the Casino, in the summer of 1899. The season of 1900-01, she was inconspicuously placed in "The Cadet Girl," at the Herald Square, and "My Lady," at the Victoria, and the season following she attracted widespread notice as the Pink Pajama Girl in "The Liberty Belles." She then played her first dramatic part, that of Lavinia in "The Little Princess," but after a few weeks she was again on the musical stage, in "The Little Host," in Boston. Miss Chase, accompanied by her mother, then went to London and has not appeared on the American stage since. The season of 1903-04 she had a small part in "The School Girl," with Edna May, at the Prince of Wales', and was also in "Veronique," at the Lyric. The following season she played a small part in "Peter Pan" at the Duke of York's, and at the same time was seen as Columbine in "Pantaloons." Miss Chase then became an established London favorite by her work in "Alice Sit-By-the-Fire," in support of Ellen Terry, and the season of 1906-07 she was again at the Duke of York's, as Nan, in a one-act play, "The Scapegrace," and later played the title rôle in "Peter Pan." In August, 1907, she was seen at Duke of York's in a one-act piece, "A Little Japanese Girl," and the following October, at the same theatre, she played the title part in "Miquette," which quickly met defeat. At Christmas, 1907, she was again "Peter Pan," which same part she played at the Vaudeville Theatre, Paris, the following June. She appeared again upon the Parisian stage in October, at the Théâtre des Arts, in "Pantaloons," reappearing in London at Christmas in "Peter Pan." Can it be possible that this distinguished person is the blonde little "Polly" Chase of former Casino days!

# May 21

# Mabel Taliaferro

**F**EW young women in the theatrical profession have had the golden opportunities such as those afforded Mabel Taliaferro. She has been before the public the greater part of her life and, since earliest childhood, always in most excellent parts. A beautiful and attractive young girl she undoubtedly is, but there has been no indication of any great acting powers as yet, though she is richly blessed with a most delightful personality. However, Miss Taliaferro is still very young, possibly even younger than most people imagine, and maybe with the increase of years will come greater histrionic development. She is a native New Yorker and when the merest infant was playing parts with James A. Herne in "Shore Acres" and Chauncey Olcott in his Irish dramas. She won her first success as Esther in "The Children of the Ghetto," the season of 1899-00, and the next year filled four different engagements, in "Lost River," "The Price of Peace," with Mrs. Le Moyne in "The Land of Heart's Desire," and in "Lorna Doone," in Chicago. After a year passed at a Massachusetts school, Miss Taliaferro resumed her career, the season of 1902-03, appearing with J. E. Dodson and Annie Irish in "An American Invasion," with Louis Mann in "The Consul" and in "The Little Princess." She then created the rôle of Lovey Mary in "Mrs. Wiggs of the Cabbage Patch," which she played a year and a half, and next created Dolly Clandon in "You Never Can Tell," supporting Arnold Daly. She had a very lively time of it the season of 1905-06, being featured on the road in "In the Bishop's Carriage," was in "The Trancoso Trail," did a condensed version of "The Little Princess" in vaudeville and went to Australia with William Collier in "On the Quiet." In the fall of 1906, Miss Taliaferro was seen with Mrs. Le Moyne in "Pippa Passes," at which time she became the wife of Frederic Thompson, the well-known and popular theatrical manager, and for the past two years she has starred under his management in "Polly of the Circus."



# May 21

# Richard Bennett

**R**ICHARD BENNETT has long been one of the most valued actors on the Frohman pay-roll, and by a series of consistently good portrayals he has won quite an enviable position among the leading American actors of the day. Born in Deacon's Mills, Indiana, and educated at schools in Logansport and Kokomo, Mr. Bennett made his stage debut May 10, 1891, at the Standard Theatre, Chicago, in "The Limited Mail." During his early years behind the footlights, he was associated with a number of melodramas and farces, such as, "The Waifs of New York," "The Fatal Card," "Jane," "Charley's Aunt," "Edgewood Folks" and "Miss Francis of Yale." He appeared at the Knickerbocker Theatre in May, 1897, in "A Round of Pleasure." It was in the fall of that year that Mr. Bennett became a member of Charles Frohman's forces, and he has appeared almost exclusively under that manager ever since. The following is a list of his leading engagements since then: 1897-98, in "The Proper Caper," at the Madison Square, and "The White Heather," at the Academy; 1898-99, on tour in "The White Heather," in "Her Atonement," at the Academy, "At the White Horse Tavern," at Wallack's, and "His Excellency the Governor," at the Lyceum; 1899-00, on tour in "At the White Horse Tavern"; 1900-01, with Annie Russell in "A Royal Family"; 1901-02, first with Miss Russell, then in "Sweet and Twenty," at the Madison Square, and in Chicago in "Jim Bludso"; 1902-03, with William Faversham in "Imprudence"; 1903-04, with Robert Edeson in "The Rector's Garden," in Boston, then in "The Best of Friends," at the Academy, and in "The Other Girl," at the Criterion; 1904-05, on tour in "The Other Girl"; 1905-06, with Robert Lorraine in "Man and Superman," and in "The Lion and the Mouse"; 1906-07, in "The Hypocrites," at the Hudson, and in London with Robert Edeson in "Strongheart" and Grace George in "Divorçons"; 1907-08, on tour in "The Hypocrites," in "Twenty Days in the Shade," at the Savoy, and on tour in "Going Some"; 1908-09, with Carlotta Nilsson in "Diana of Dobson's" and Maude Adams in "What Every Woman Knows."

CERTAINLY the gods of success have been kind to Alla Nazimova! A star of the first magnitude, with a reputation and following in four countries, no less, and still under thirty, seems to be quite a fair portion of this world's success and enough to satisfy even the most ambitious. There have been few instances of more sudden recognition than in the case of Madame Nazimova, for, almost within a night, she has taken her place at the head of her profession, a place that she bids fair to hold for some time to come, despite the contention of many that her vogue is a thing of the hour and will quickly pass. Madame Nazimova was born in Yolta, Crimea, Russia, and was educated in Odessa and Moscow. She became a pupil at a dramatic school in the latter city, where she carried off a diploma and a gold medal. Armed with these, she started out immediately as a leading woman, playing for three years in various Russian provincial stock companies, and for one season played leads at the Imperial Theatre, St. Petersburg, her repertoire embracing everything from Zaza to L'Aiglon, this latter, by the way, being the only masculine rôle she has ever attempted. Madame Nazi-



movova then formed an alliance with Paul Orloff, and they immediately invaded foreign territory, playing a successful term in Berlin. This was followed by an appearance at the Avenue Theatre, London, opening January 21, 1905, in "The Chosen People," in which Madame Nazimova played Lia. It was this same part that introduced her to American audiences, opening at the Herald Square Theatre on March 23d, of that same year, acting in her native tongue. Her art was recognized immediately and she was greatly praised upon all sides for her work in many subsequent performances. Finally pressure was brought to bear to have Madame Nazimova learn the English tongue, and within less than six months' time she had mastered the intricacies of our language sufficiently to venture an appearance on the English-speaking stage. She made her début at a special matinée at the Princess Theatre in the title rôle of "Hedda Gabler" on November 13, 1906, and awoke the following day to find herself famous. She played in New York City exclusively, at the Princess and Bijou theatres, until the middle of February, 1908, when she went on tour. In addition to "Hedda Gabler," Madame Nazimova has played: Nora in "A Doll's House," the Comtesse Nina de Lorenzo in "The Comtesse Coquette," Hilda Wangel in "The Master Builder" and Lona in "The Comet." Her art has created more discussion, pro and con, than any present-day player, and it will be a most interesting thing to watch all of her future movements.

# May 23

# Douglas Fairbanks

**E**VEN before he stepped into stellar honors, within the past year, Douglas Fairbanks was generally conceded to be the foremost interpreter of juvenile and light comedy rôles upon the New York stage to-day, a title that he will apparently hold for some years to come, too. He has an exceptionally ingratiating personality, wholesome and attractive, with an air of ease and "breeziness" that never fails to carry across the footlights. And, rather notable fact, for eight consecutive seasons Mr. Fairbanks has created at least one or more rôles on the New York stage. He is a Western youth, hailing from the neighborhood of Denver, Col., and his stage career has been remarkably free from trials and disappointments—at least to the onlooker. He started out, the season of 1900-01, with Frederick Warde, playing juvenile rôles in that actor's classic repertoire. The following season he invaded Broadway theatricals, appearing with Herbert Kelcey and Effie Shannon in "Her Lord and Master," and the next season he divided between Minnie Dupree in "A Rose of Plymouth Town" and Alice Fischer in "Mrs. Jack." Mr. Fairbanks was then Laundry Court in "The Pit," with Wilton Lackaye, and then appeared in "Two Little Sailor Boys." He appeared first, the season of 1904-05, in "Fantana," his only musical comedy offense, and was then featured in "A Case of Frenzied Finance." He spent the following season in "As Ye Sow," with a summer engagement at Elitch's Gardens, Denver, coming next, where he played, among other rôles, Reginald in "The Other Girl," Dick Ainslee in "Mrs. Leffingwell's Boots," Bobby in "A Japanese Nightingale" and Clarence Colfax in "The Crisis." He appeared with Grace George in "Clothes," in the fall of 1906, and for a year and a half after this he was Perry Carter Wainwright in "The Man of the Hour." He made his stellar début in the fall of 1908, in "All for a Girl," and after the failure of this piece he co-starred with Thomas A. Wise in "A Gentleman from Mississippi."



# May 24

# A. W. Pinero

**A** WONDERFULLY gifted dramatist is A. W. Pinero, and his fame and popularity are equally great upon both sides of the Atlantic. He has had a long and faithful service in the art of playwriting, and his wares find an instant sale, though for the past ten years he has written upon an average of less than one play a year. A Londoner by birth, Mr. Pinero started out in life as a solicitor, but soon gave this up to embark upon a career as an actor, beginning in 1874 in stock at the Royal Theatre, Edinburgh. Two years later, and for five in all, he was a member of Sir Henry Irving's company at the London Lyceum, during which time he wrote, and had produced, three one-act plays—"£200 a Year," "Daisy's Escape" and "Bygones,"—the success of which decided him to abandon acting for the art of playwriting. His first big successes were "The Money-Spinner," 1880, and "The Squire," 1881, both produced by John Hare and Mr. and Mrs. Kendal, and since then all has been plain sailing in the Pinero camp. The following is a list of his best known plays, with the date of their London production, all of which, with the single exception of the last mentioned, have been seen in this country; "The Ironmaster," from the French, 1884; "The Magistrate," 1885; "The Schoolmistress," 1886; "The Hobby Horse," 1886; "Dandy Dick," 1887; "Sweet Lavender," 1888; "The Weaker Sex," 1889; "The Profligate," 1889; "The Cabinet Minister," 1890; "Lady Bountiful," 1891; "The Amazons," 1893; "The Second Mrs. Tanqueray," 1893; "The Notorious Mrs. Ebbsmith," 1895; "The Benefit of the Doubt," 1895; "The Princess and the Butterfly," 1897; "Trelawny of the Wells," 1898; "The Gay Lord Quex," 1899; "Iris," 1901; "Letty," 1903; "A Wife Without a Smile," 1904; "His House in Order," 1906; and "The Thunderbolt," 1908.

THE keen insight and rare business acumen that Charles Frohman displays in all his theatrical ventures was never better illustrated than by his elevation to the stellar ranks of Marie Doro. This charming and delightful little actress has been one of the particular favorites of the theatregoing public for the past half dozen years and her promotion is the-merely-to-be-expected evolution of an actress so talented and attractive as she. Miss Doro was born in Duncannon, Pa., the family name being Rogers, but her childhood was passed in Kansas City, Mo. Miss Doro won her first spurs in the theatrical world, when only a girl in her early 'teens, during the season of 1902-03, when she created the rôle of Rosalba in Klaw and Erlanger's production of "The Billionaire," with Jerome Sykes. The summer of 1903, she appeared in San Francisco with the Daly Musical Comedy Company and many were her triumphs in such rôles as Winifred Grey in "A Runaway Girl" and Dora Wemyss in "The Circus Girl." The next season Miss Doro joined Mr. Frohman's forces, which has since proven a consecutive contract, appearing successively as Nancy in "The Girl from Kay's," Millicent in "Little Mary" and Lady Catherine Lasenby in "The Admirable Crichton," with William Gillette. Then came her big success as Dora Mason in "Granny," supporting Mrs. Gilbert, and in February, 1905, she created the title rôle in "Friquet," at the Savoy Theatre. In April, of that same year, she went to London with William Collier to play the heroine, Lucy Sheridan, in "The Dictator." Miss Doro, the season of 1905-06, rejoined Mr. Gillette's company, playing almost exclusively in London, her rôles being the title part in "Clarice," Alice Faulkner in "Sherlock Holmes" and Caroline Mitford in "Secret Service." She continued with Mr. Gillette the season following, touring this country in "Clarice," and it was her delightful, subtly finished handling of this difficult rôle that really placed her among our leading stellar lights. The season of 1907-08, Miss Doro was particularly happy at the head of her own company as the bewitching Carlotta in "The Morals of Marcus," and she followed this up, during 1908-09, by equally pleasing work as Benjamin in "The Richest Girl." The summer of 1909, she made a most successful tour of the Pacific coast in "The Morals of Marcus," and her future plans contain no less ambitious arrangement than a long London season as a member of Mr. Frohman's repertoire theatre company, at the Duke of York's Theatre. So all congratulations are due Miss Doro, talented and ambitious girl that she is. She has won a proud name for herself, having surmounted the handicap of being merely a stage beauty, at the same time retaining all her early magnetism and charm, and we have few stars, possessing her youth, whose futures appear more brilliant.



FREDERICK L. TIDEN is another of the many English actors to find a permanent refuge upon the American stage, having been associated with our best companies for over seven years, and as he is a most excellent actor of juvenile parts his affiliation with American theatricals is greatly to be appreciated. It was the spring of 1902 that Mr. Tiden made his début in this country, following upon several years' good experience in the British provinces, he accompanying Nat C. Goodwin to this country, as Arnold Daly's successor in the rôle of the Imp in "When We Were Twenty-one." He remained in Mr. Goodwin's support all of the two following seasons, being cast for Arnold Winnifrith in "The Altar of Friendship," Willie Drinkwater in "My Wife's Husbands" and Jack Duval in "A Gilded Fool." The season of 1904-05, Mr. Tiden appeared with Henry Miller, being Harry Tavender in "Joseph Entangled," and the following summer he was a member of the Metropolitan Stock, St. Paul, Minn., where he played such parts as Calvin Steadman in "Men and Women," Captain Stuart in "Soldiers of Fortune," Private Jones in "The Girl I Left Behind Me," the title rôle in "Christopher, Jr.," Lord Windermere in "Lady Windermere's Fan," Tom Dangerous in "The Lottery of Love" and Sir Reginald Dare in "Shamus O'Brien." He appeared, during 1905-06, with William H. Crane in "An American Lord," and two years after this he devoted respectively to Lillian Russell in "The Butterfly" and "Comin' Through the Rye." During 1908-09, Mr. Tiden was with Marie Doro in both "The Richest Girl" and "The Morals of Marcus."



LARGELY upon the strength of a romantic-appearing personality, plus dramatic ability of no mean order, Dustin Farnum now enjoys a position of undisputed prominence in the stage world. The son of theatrical parents, George Dustin and Clara Adele (La Gross) Farnum, he was born at Hampton Beach, N. H., and was educated at Lockport, Me. He has two brothers, William and Marshall Farnum, both well-known actors. Mr. Farnum began his theatrical career in 1897 with Ethel Tucker in repertoire. Following this came a brief term with Margaret Mather in "Cymbeline," and for two seasons he was with Chauncey Olcott, being Francis Ronyane in "A Romance of Athlone." In the fall of 1900, Mr. Farnum created the rôle of the Chevalier de Ramsay in "Marcelle," in the support of Blanche Walsh, and after the withdrawal of this piece, at the end of two months, he took up the rôle of Lieutenant Denton in "Arizona," with which he was identified for over two years. The season of 1903-04, Mr. Farnum created the title rôle in "The Virginian," in which play he continued for four consecutive seasons, and then came a poorly-spent year, divided between "The Ranger" and "The Rector's Garden." Mr. Farnum, the season of 1908-09, appeared first in "The Squaw Man," later starring with great success in "Cameo Kirby." An actor immensely popular with the feminine sex, Mr. Farnum, now only in his early thirties, appears to have a very bright future before him, providing he remains unspoiled by too much adulation from our fairer theatregoers.

# May 28

# Robert Hilliard

FOR the past twenty years Robert Hilliard has been a leading satellite in the theatrical firmament, and few actors there are who are more finished or more at home than he when in the glare of the footlights. He has had a most successful stage career, being greatly aided by handsome appearance, and his honors have come to him without apparent effort. Mr. Hilliard was born in New York City, spent his youth in Brooklyn and graduated from a Canadian college. Always fond of the stage, he began life in a Wall Street office, but soon gave this up for the stage, making his debut at the head of his own company on January 18, 1886, at the Criterion Theatre, Brooklyn, in "False Shame." The four years following this he was leading man in such productions as "A Daughter of Ireland," "Saints and Sinners," "Mr. Barnes of New York," "Paul Kauvar," "A Possible Case," "The Banker's Daughter," with Mrs. Langtry in "As in a Looking Glass" and Nat Goodwin in "A Gold Mine." He then became identified with a number of big melodramatic productions, such as "Blue Jeans," "Across the Potomac," "The White Squadron," "Captain Paul" and "Sporting Life." As a star Mr. Hilliard made quite a reputation in a number of light comedies, some of his biggest successes being, "The Nominee," "The Sleep Walker," "Lost—24 Hours" and "The Mummy." More recently he has been seen in "Wheels within Wheels," "Jim Bludso," "That Man and I" and with Blanche Bates in "The Girl of the Golden West." Mr. Hilliard has appeared at frequent intervals in vaudeville, indeed, he has devoted the past two years to that field exclusively, and he has met with great success in dramatic playlets, the most popular of which have been, "The Littlest Girl," "As a Man Sows," "Number 973" and "The Man Who Won the Pool." During 1908-09, Mr. Hilliard appeared first in vaudeville and then starred most successfully in "A Fool There Was."



# May 29

# Virginia Harned

VIRGINIA HARNED, long one of the best known and most popular actresses, is a Boston girl by birth. She began her stage career in the late eighties, appearing with a traveling company in "Our Boarding House." After a brief term with George Clarke in "The Corsican Brothers," she appeared on the road as Nisbe in "A Night Off," and then came a busy season as Elinor Fordham in "The Still Alarm," Florence Featherly in "A Long Lane" and Ellen Barrington in "The Editor." The season of 1890-91, Miss Harned became leading woman with E. H. Sothorn, a position she held three seasons, appearing in "The Maister of Woodbarrow," "The Dancing Girl" and "Captain Lettarblair." For an equal length of time after this she was a member of A. M. Palmer's forces, playing in "Lady Windermere's Fan," "Saints and Sinners," "The New Woman," "Esmeralda" and "Tribby." The season of 1896-97 and for five years thereafter, aside from a brief time, in the spring of 1897, when she appeared in Sardou's "Spiritism," Miss Harned played opposite Mr. Sothorn, the list of plays being "An Enemy to the King," "Change Alley," "The Lady of Lyons," "The Adventure of Lady Ursula," "A Colonial Girl," "The Song of the Sword," "The King's Musketeers," "The Sunken Bell" and "Hamlet." Miss Harned made her debut as a lone star on October 21, 1901, since when she has produced the following plays: "Alice of Old Vincennes," "Iris," "The Light that Lies in Woman's Eyes," "Camille," "The Lady Shore," "La Belle Marseillaise," "The Love Route" and "Anna Karenina." The season of 1908-09, Miss Harned appeared in vaudeville in a dramatic playlet, "The Idol of the Hour," of which she is the author.

# May 30

# Mabel Hite

**A**N energetic and effervescent soubrette is Mabel Hite and her laugh-making proclivities have made her most popular with lovers of vaudeville and musical comedy. She has been seen on the New York stage rather infrequently, more's the pity, but on those few occasions she found herself immensely liked, and her future appearance will be awaited eagerly. Miss Hite was born in Ashland, Ky., but her girlhood was passed in Kansas City. She made her first stage appearance with Dunne and Ryley's company in Hoyt's "A Milk White Flag," playing Pony Luce, and then for two seasons was Estelle Coccoo in "The Telephone Girl." After this she toured through the West in a melodrama entitled "The Burglar and the Waif." The season of 1903-04, Miss Hite played the rôle of Phrosia in "The Chaperons," and upon the close of this piece she made her Broadway début, at the Knickerbocker Theatre, as Nerissa in "A Venetian Romance," she displaying a fine sense of comedy in this piece. For the next two years Miss Hite was seen on tour in "The Girl and the Bandit," under the direction of Frank L. Perley, she and Viola Gillette being featured in this production. The season of 1906-07 she formed a partnership with Walter Jones, and the pair were greatly in demand in vaudeville houses, being especially popular in and around New York. On March 30, 1907, Miss Hite was seen in the rôle of Tillie Day in B. C. Whitney's production of "A Knight for a Day," at the Whitney Opera House, Chicago, and the next spring she was seen in New York, at the Circle Theatre, in "The Merry-Go-Round." For the past year Miss Hite and her husband, Mike Donlin, of baseball fame, have been doing a skit in vaudeville. She is a comédienne who will go almost any length to gain a laugh, though her work is never coarse or vulgar, and she has no hesitancy in making herself unattractive-looking on the stage.



# May 31

# Hamilton Revelle

**H**AMILTON REVELLE has done many excellent things on the New York stage this last half-dozen years, but none has been better or more picturesque than his Don Luis in "The Rose of the Rancho," which he played at the Belasco Theatre during the season of 1906-07. He was thoroughly in the spirit of the easy-going Spaniard, naturally enough, for he is half Spanish himself. He was born in Gibraltar, of a Swedish father and a Spanish mother, and his real name is Arthur Eckstrom. After an education gained in England, Mr. Revelle came to America in the middle '80's and made his stage début with Augustin Daly's company, with which organization he remained five years, and, among other plays, he was seen in "The Magistrate," "A Midsummer Night's Dream," "The Wife of Socrates," "The Inconstant" and "A Tragedy Rehearsed." He went back to England after his engagement at Daly's and played juvenile rôles with Beerbohm Tree at the Haymarket Theatre, after which he spent two years at Drury Lane in the melodramas of "Cheer, Boys, Cheer" and "The Derby Winner." He was with Sir Charles Wyndham for a season and supported Cyril Maude and Winifred Emery at the Haymarket for two years. Mr. Revelle reappeared on the New York stage the season of 1899-00 as leading man with Olga Nethersole, playing Jean in "Sapho," Aubrey Tanqueray in "The Second Mrs. Tanqueray," Don José in "Carmen," Armand in "Camille" and Dunstan Renshaw in "The Profligate." He was then engaged by David Belasco and for two years played Crossé-Brissac in "Du Barry," with Mrs. Leslie Carter. The season of 1905-06 Mr. Revelle was again leading man with Miss Nethersole, playing all of his former rôles as well as Max De Pogis in "The Labyrinth" and Heffterdingt in "Magda," followed by his appearance in "The Rose of the Rancho," in which he continued two years. The season of 1908-09, he was with George Arliss in "The Devil." Mr. Revelle is greatly aided in playing certain rôles by a rather handsome, picturesque personality and he is, besides, an actor of no mean ability.



JUNE



A POPULAR actor, both personally and professionally, is Henry Woodruff, and few people would credit the vast amount of experience he has had. Born in Hartford, Conn., the son of Samuel V. Woodruff, a merchant, he was christened Henry Ingoth. When a boy of eight, his family moved to New York City and a year later he made his stage début in the chorus of a juvenile "Pinafore" company, at a salary of two dollars a week. He soon became in great demand for boys' parts, and as a youngster was seen with Daniel E. Bandmann, Edwin Booth, Adelaide Neilson and the Boston Theatre Stock. He then succeeded Eliza Weathersby as Ned, the cabin boy, in "The Black Flag," in the support of Edwin F. Thorne, Jr., an engagement lasting four years, and he played this rôle nearly twelve hundred times. After a brief engagement with Mr. and Mrs. George S. Knight in "Baron Rudolph," in the fall of 1887, Mr. Woodruff joined A. M. Palmer's Stock at the Madison Square, with which he remained four years, and then came a year spent in traveling abroad. The season of 1891-92 he was most conspicuous in "A Kentucky Colonel," "Ye Earlie Troubles," "His Wedding Day" and "The Girl I Left Behind Me." After a season as Charley in "Charley's Aunt," Mr. Woodruff entered Harvard College, where he remained four years, though he gained a temporary leave of absence in the spring of 1887, to go to London with "Secret Service." Since the resumption of his stage career, Mr. Woodruff's engagements have been as follows: 1898-99 in a dramatic sketch in vaudeville, with the Lyceum Theatre Company in "Trelawny of the Wells," "Americans at Home" and "John Ingerfield"; 1899-00, with Anna Held in "Papa's Wife" and Nat C. Goodwin in "When We Were Twenty-one"; 1900-01, with Goodwin in "Twenty-one" and "The Merchant of Venice," in 1901-02, with Frank Daniels in "Miss Simplicity," Henrietta Crossman in "Mistress Nell," "Joan o' the Shoals" and "As You Like It," and in Chicago in "The Suburban"; 1902-03, with Mrs. Fiske in "Mary of Magdala"; 1903-04, title rôle in "Ben-Hur," with Amelia Bingham in "Olympe," and Elitch's Gardens Stock, Denver; 1904-05, with Miss Bingham in repertoire and the Proctor Stock; 1905-06, starred in "The Genius and the Model," with Henry Miller in "Grierson's Way," and February, 1906, starred in "Brown of Harvard," in which he continued for over two years. In January, 1909, Mr. Woodruff appeared in Chicago in "The Prince of To-night," a musical piece.



LULU GLASER, most excellent and deservedly popular comic opera star, was born in Allegheny City, Pa., in which city she was educated at the public schools. After a course of musical study under Professor Fred. Bussman, she came to New York and secured a position in the chorus of Francis Wilson's company, making her début in "The Lion Tamer," December 30, 1891. The very next season, having proved her aptitude as an understudy, she was advanced to the position of Mr. Wilson's leading soubrette, a position she held for eight years, appearing during that time in "The Lion Tamer," "The Merry Monarch," "Erminie," "The Devil's Deputy," "The Chieftain," "Half a King," "The Little Corporal" and "Cyrano de Bergerac." Miss Glaser then deemed it the psychological moment to burst into the stellar firmament and from that time forth she has appeared at the head of her own company, her offerings being as follows: 1900-01, "Sweet Anne Page" and "The Prima Donna"; 1901-02, "Dolly Varden"; 1904-05, "A Madcap Princess"; 1905-06, "Miss Dolly Dollars"; 1906-07, "The Aéro Club"; 1907-08, "Lola from Berlin," and with Joseph Weber in his burlesque of "The Merry Widow"; and, 1908-09, she was highly successful in "Mlle. Mischief." Miss Glaser is a delightful comédienne, with a method peculiarly her own, being greatly aided by a most infectious laugh, and her popular following is second to none.

THE younger stage generation of masculine stars has a most worthy representative in Robert Edeson, who for the past eight years has occupied a most enviable position in the stellar firmament. It was in New Orleans, La., that Mr. Edeson came into the world, being a son of the late George R. Edeson, himself famed as a comedian and stage director. Though the son of an actor, Mr. Edeson had little desire for a stage career, and became treasurer of the Park Theatre, Brooklyn, in which city he lived as a youth. But the footlight fever was in his blood, and he became an actor in 1887 with Cora Tanner in "Fascination." The next year he appeared with a traveling company in "A Night Off," followed by a season divided between a melodrama, "The Dark Secret," and with Louis Aldrich in "The Editor." The season of 1891-92, Mr. Edeson appeared first in "The Good Old Times," at the Fourteenth Street Theatre, afterward supporting Helen Barry in "A Night's Frolic." He was then with Charles Dickson in "Incog" for a season, followed by a year with the Boston Museum Stock. Mr. Edeson appeared on the road, the season of 1893-94, in "The Girl I Left Behind Me," and the three years following this he was a member of the Empire Theatre Company, appearing in "The Masqueraders," "Gudgeons," "John-a-Dreams," "Liberty Hall," "Sowing the Wind," "Marriage," "Bohemia," "The Benefit of the Doubt" and "Under the Red Robe." He varied this term a bit by appearing for a time with John Drew in "The Squire of Dames," and was also in "Thorougbred," at the Garrick. The season of 1897-98, Mr. Edeson created the title part in "The Little Minister," supporting Maude Adams, which part he played two years, followed by a short term in "His Excellency the Governor." In the summer of 1899, he created Lieutenant Denton in "Arizona," in Chicago, and the winter following he appeared first in vaudeville in a dramatic sketch, was then in "The Children of the Ghetto," and finally was with Mrs. Le Moyne in "The Greatest Thing in the World." He began the season of 1900-01 with Mrs. Le Moyne, later joining Henrietta Crosman in "Mistress Nell" and Amelia Bingham in "The Climbers," remaining with Miss Bingham exactly a year. Mr. Edeson became a star in the spring of 1902, and since then has produced the following plays: "Soldiers of Fortune," "The Rector's Garden," "Ranson's Folly," "Strongheart," "Classmates," "The Sinner," "The Call of the North" and "The Offenders."



As ever ye saw a bubble rise,  
 And shine with a thousand changing dyes,  
 Till, lessening far, through ether driven,  
 It mingles with the hues of heaven:  
 As, at the glimpse of morning pale,  
 The lance-fly spreads his silken sail,  
 And gleams with blendings soft and bright,  
 Till lost in the shadow of fading night:—  
 So rose from the earth the lovely Fay,—  
 So vanish'd far in heaven away!

—Drake's "Culprit Fay."

CLARA BLANDICK has come rapidly to the front during her short professional career, having proven herself to be an exceptionally capable leading woman, and she has won a New York reputation of considerable import, one which promises to bring her into the full tide of public success. Miss Blandick's youth was a strangely romantic one, she being born on board an American ship, commanded by her father, at Hong Kong, China, and for the first two years and eight months of her life she was never upon land, traveling around the world by water. Her family finally settled in Boston, and it was in that city she made her stage début, appearing at the Tremont Theatre in "The Walking Delegation." After appearing a fortnight in this piece and without ever having seen the 'script, she was suddenly called upon at three hours' notice to play a leading rôle, which she did with great success. She next appeared in "The Tarrytown Widow," and for two seasons was leading woman in "Because She Loved Him So." The season of 1901-02, Miss Blandick appeared with E. H. Sothern, being hastily summoned to replace Cecilia Loftus in the cast of "Richard Lovelace," after having had only a brief reading rehearsal with the star, the company not even knowing what she looked like. She also created the rôle of Jehannetton in "If I Were King," with Mr. Sothern. She next played Glory Quayle in "The Christian," on tour, and in August, 1903, was seen in this piece at the Academy of Music, with E. J. Morgan and several of the original cast. Miss Blandick then created Gwendolin Conron in "Raffles," with Kyrle Bellew, a part she played three consecutive seasons, and was also seen in the one-act play, "The Sacrament of Judas," with this same star. During this time she was also Marianne in the star cast of "The Two Orphans," at the New Amsterdam Theatre, and the summers of 1902, 1903 and 1905 she played leads with the Hunter-Bradford Stock, Worcester, Mass. She then shared honors with W. J. Kelley in a series of one-act plays at Keith and Proctor's One Hundred and Twenty-fifth Street Theatre, and the season of 1907-08 she was highly successful as leading woman with Walker Whiteside in "The Magic Melody," later supporting Cyril Scott in "The Royal Mounted," at the Garrick. During 1908-09 she toured successfully as Emma Brooks in "Paid in Full." Miss Blandick, dainty, petite and graceful, has attained a leading place among our best known players, and her stage honors here come to her solely upon the strength of her ability, ambition and magnetic personality.



All the soul  
 Of man is resolution, which expires  
 Never, from valiant men, till their last breath;  
 And then 'tis with it like a flame extinguish'd  
 For want of matter—it does not die, but  
 Rather ceases to live.

—Chapman.

## June 5

## Emmett Corrigan

MANY and varied have been the rôles that have fallen to the lot of Emmett Corrigan and he has long occupied a prominent position among the best-known of our leading men. Mr. Corrigan, whose real name happens to be Anthony P. Zilles, was born in Amsterdam, Holland, but has lived all his life in this country. After gaining his education at St. Joseph's College, Baltimore, Md., he began his stage career in that same city, in the middle '80's, making his début in a piece called "The Cigar Girl of Cuba." It was not long before he found his services in constant demand, and since then he has been one of our busiest actors. Among some of Mr. Corrigan's many engagements, one may mention: with William Terriss and Jessie Millward in "Roger La Honte"; with Charles Frohman's stock company in the original productions of "Men and Women," "The Lost Paradise" and "The Girl I Left Behind Me"; with Nat C. Goodwin in "In Mizzoura," John Drew in "The Bauble Shop" and James C. Roach in "Rory of the Hills"; in the original productions of "Hannele" and "A Southern Romance"; with Aubrey Boucicault and Sadie Martinot in a round of Irish dramas; with the Dearborn Theatre Stock, Chicago; in "The Ghetto" and in "Ben-Hur." Since the fall of 1901, Mr. Corrigan has devoted his time principally to stock work and in vaudeville, the principal exceptions to this being 1906-07, when he played the title rôle in "The Prince of India," and the summer of 1909, when he starred in "Keegan's Pal." In all, Mr. Corrigan has played considerably over five hundred rôles during his stage career.



## June 6

## Frances Starr

FRANCES STARR, one of our youngest and most successful stellar lights, has had rather a meteoric stage career, enjoying a meed of public favor and success that is not often given to many in the stage world, and this at an age when her best years lie before her. She has had the good fortune to come under the direction of that master-wizard of stage craft, David Belasco, and it would seem as though there are no dramatic heights to which she may not aspire. Miss Starr was born in Oneonta, N. Y., but her youth was spent in Albany, and it was in that city that she made her début, in the summer of 1900, playing a few minor rôles with the Frederic Bond Stock Company. The fall of that year she joined the Donnelly Stock at the Murray Hill Theatre, where she remained three continuous seasons, playing small rôles at first, finally working her way into leading ingénue parts. The summer of 1902 she was back in Albany for a special term with the Maitland Stock. The season of 1903-04 Miss Starr journeyed to San Francisco and joined the Alcazar Stock, where she played thirty-three different rôles within thirty-seven weeks. The next season she returned East and played the same line of parts with Castle Square Stock, Boston. The summer of 1905 she joined the Proctor Stock, playing second leads, and in February, 1906, she bade farewell to that line of work, playing the leading rôle in "Gallops," with Charles Richman, at the Garrick Theatre. Here her work attracted Mr. Belasco's attention and he engaged her as David Warfield's principal support in "The Music Master," joining him in May of that same year. Miss Starr began the season of 1906-07 as Mr. Warfield's leading woman, but after a few weeks she retired from the cast and took up the rôle of Juanita in "The Rose of the Rancho," in which she was most successful for two years, and, 1908-09, she knew even greater fame as Laura Murdock in "The Easiest Way."

## June 7

## Beatrice Morgan

WITH stage experience covering a period of thirteen years, plus a repertoire of nearly three hundred rôles, Beatrice Morgan has earned her right to every serious consideration at the hands of our theatre-going public, and as one of our most successful and capable leading women she merits only most worthy praise. The daughter of Matt Morgan, the famous scenic artist, she began her stage career in 1895, appearing with James A. Herne in "Shore Acres." She began the following year with Maggie Cline in "On Broadway," and after a few months she joined Daly's company, with which she remained until its dissolution, in the spring of 1899. Miss Morgan started out, the season of 1899-00, in "In Paradise," later on joining the Lyceum Theatre Company, with which she continued until its disappearance from the theatrical map, early in 1902, appearing with this organization in "The Manceuvres of Jane," "The Ambassador," "A Man of Forty," "Lady Huntworth's Experiment," "Wheels Within Wheels" and "Notre Dame." Miss Morgan then spent one season under Charles Frohman's management, divided between "The New Clown" and "The Two Schools." She was then leading woman with Aubrey Boucicault in "Captain Charley," and in April, 1904, she became a permanent member of the Proctor Stock, continuing uninterruptedly with this company until the summer of 1908. Her most recent Broadway appearance was with Frances Starr in "The Easiest Way," in which she replaced Laura Nelson Hall, and the summer of 1909, she appeared with the Shubert Stock, Washington, D. C.



## June 8

## W. J. Ferguson

W. J. FERGUSON has been conspicuously prominent in American theatrical affairs for these many years, especially so in New York City, and many have been the rôles for which he was the original. He was born in Baltimore and began his theatricals in 1864 with the stock at Ford's Theatre, Washington, acting as call-boy and playing small parts. He became a member of Mrs. Conway's stock in Brooklyn, where he remained two seasons, and for a long time after was a member of Wallack's company. In 1874 Mr. Ferguson was with John T. Raymond in "Col. Sellers," and the year after with Mr. and Mrs. Florence in "The Mighty Dollar." He was at the Park Theatre in stock for several years and then became identified with a number of farces, such as "Rooms for Rent," "The Dime Novel" and "A Friendly Tip." Mr. Ferguson then appeared in a number of the Madison Square Theatre successes, "Hazel Kirke," "Jim the Penman," "Called Back," etc., was later with Dion Boucicault and afterward created several rôles in the support of Richard Mansfield. He then became a member of Charles Frohman's forces and was seen in "Charley's Aunt," "The Fatal Card" and "The Gay Parisians." In times more recent Mr. Ferguson has appeared in "Cumberland '61," "The Tarrytown Widow," "The Turtle," "The Girl from Maxim's," "The Sprightly Romance of Marsac," "The Brixton Burglary," with the road company in "A Modern Magdalen," with Kyrle Bellew and Eleanor Robson in "Romeo and Juliet," "The Secret of Polichinelle," "Friquet," "Mrs. Temple's Telegram," "A Case of Frenzied Finance," with James K. Hackett in "The Walls of Jericho," Virginia Harned in "The Love Letter," with Nance O'Neil in "Cleopatra," in "The Movers," "The Toymaker of Nuremberg," with Fritz Scheff in "The Prima Donna" and in "The Girl from Rector's." A casual glance at this list shows how active Mr. Ferguson has been and with what a large number of successes he has been identified.

June 9

## Weedon Grossmith

VASTLY popular in his native England and very well liked upon this side of the Atlantic, Weedon Grossmith is an oddly humorous comedian, with a particular brand of fun-making all his own, and it is an easy thing to understand his following and popularity as an actor. A native Londoner, Mr. Grossmith is a son of George Grossmith, the elder, a brother of George II., and uncle to George, Jr., and Lawrence Grossmith. Originally intended for a portrait-painter, he upset the family plans by his resolve to follow a stage career. He made his début in 1885 as a member of Rosina Vokes' company, coming directly to America with her, appearing at the Standard Theatre in "A Pantomime Rehearsal." On his return to England, Mr. Grossmith made a rapid ascent up the stage ladder, scoring especially with Henry Irving in "Robert Macaire," Richard Mansfield in "Prince Karl," Beerbohm Tree in "Wealth" and at the Court Theatre in "Aunt Jack," "The Cabinet Minister" and "The Volcano." Mr. Grossmith became a star in 1891, presenting "A Commission" and "A Pantomime Rehearsal," and he has floated upon the high wave of popular approval ever since, a few of his biggest successes being: "The New Boy," "The Strange Adventures of Miss Brown," "The Prodigal Father," "Miss Francis of Yale" and "The Night of the Party." He made an American tour in this last mentioned play, during the season of 1902-03, but the piece was too, too English to meet with favor here. Since then Mr. Grossmith's chief successes in London have been in "The Noble Lord" and "The Duke of Killiecrankie," both at the Criterion; in "The Lady of Leeds," at the New; "The Duffer," at the Comedy; and at the Haymarket in revivals of "The Man from Blankley's" and "Lady Huntworth's Experiment." In August, 1907, Mr. Grossmith replaced Charles Hawtrey in the cast of "Mrs. Ponderbury's Past," at the Vaudeville, after which he produced a new piece entitled "Billy Rotterford's Descent." During 1908-09, Mr. Grossmith appeared at Wyndham's Theatre in "Sir Anthony" and at the Criterion in "Mr. Preedy and the Countess."



June 10

## Mrs. Leslie Carter

A CAREER almost without parallel, Mrs. Leslie Carter has been an actress for practically seventeen years, during which time she has played exactly six parts! There probably has never been any other player who has achieved her professional standing with such a meager list of rôles to her credit. Mrs. Carter was born in Lexington, Ky., her maiden name being Caroline Louise Dudley, and while a girl in her teens she became the wife of Leslie Carter, a wealthy Chicago business man. After nine years of wedded life, her husband secured a divorce from her and she determined to seek a stage career. She soon met David Belasco, who saw in her the makings of an actress, and he undertook to coach her, with what result all the world knows. After a course of study, she made her début as a star at the Broadway Theatre on November 10, 1890, playing Kate Graydon in "The Ugly Duckling." This was a failure, and she did not reappear in public until November 3, of the next year, when she played the title rôle in "Miss Helyett," at the Star Theatre, this being a bit more successful and lasted her two seasons. Mrs. Carter then disappeared from the stage for two years, returning the season of 1895-96 to play Maryland Calvert in "The Heart of Maryland," which brought her into the full tide of success, and lasted her three seasons. After this came an equal period in "Zaza" and "Du Barry," and two seasons in "Adrea," in all of which she was phenomenally successful. On July 13, 1906, Mrs. Carter became the wife of William Louis Payne, an actor, and from that moment David Belasco ceased to interest himself in her affairs. After having made many changes in her business arrangements, Mrs. Carter resumed starring on April 1, 1907, at Norfolk, Va., touring through the South and West in "Du Barry." She continued to star in this piece all of the next season, and, 1908-09, she met with defeat in a piece called "Kassa." Mrs. Carter's professional road has not been a roseate one these past three years.



IT was a remarkable tribute to a remarkable man, the almost unprecedented success which Pauline, the eminent hypnotist, enjoyed at the hands of the New York theatregoing public, in the spring of 1909. For thirteen consecutive weeks he appeared exclusively in the leading vaudeville houses of Greater New York and he could easily have continued twice that length of time, so great was his vogue, had not his arduous work necessitated a brief respite during the heated term.

Although he has had a loyally enthusiastic following "on the road" for some time, it was as a comparative newcomer that Pauline (he is Dr. J. R. Pauline in private life) stepped out upon Hammerstein's Victoria stage on the afternoon of April 5, 1909, and within less than a brief hour's time he demonstrates two things in most emphatic terms, first that he stands alone as the foremost hypnotist of the present day and generation, and second that he was a happy, welcome addition to the list of headliner attractions in New York vaudeville, two facts upon which he may keenly pride himself. Nor is he one of the "freak" class of vaudeville acts, talked about for the moment, conspicuous to-day and forgotten to-morrow, for his offering, a really scientific one, engaging the thought of distinguished physicians and men of letters, is based upon years of study and cultivation, the accomplished result of a birth-given heritage. Both of Pauline's parents had made a careful study of the hypnotic art and it is a most natural thing that he should have developed what with him is a natural gift. The son of a Canadian father and a French mother, Pauline was born in France but was brought to this country when a baby and passed his youth in Pittsfield, Mass. When he was twenty-five years of age he returned to the land of his birth, having in the meantime discovered his rare hypnotic powers, and placed himself in the hands of Charcot, the famous French physician and hypnotist, and it was under such distinguished tutelage that he learned the finer, subtler powers of the gift that has since made his name a by-word in scientific circles. Pauline came back to the land of his adoption fully well equipped to practice an art, in which, to his intense anger and chagrin, there are many "fakes" and impostors and nothing delights him more than to run down and expose these bogus, so-called "hypnotists."



He has made a serious, earnest study of a profession that has baffled deep-thinkers for generations and he, better than any other, is best fitted to make a public display of it. There is no charlatanism about Pauline, he is ever ready and willing to explain the seeming hidden mysteries of his life-work and with his frank, clean-cut personality he readily inspires confidence. Now that New York has placed its seal of approval upon him, this, plus his previous reputation throughout the country, should give Pauline a position the like of which no other hypnotist may hope to achieve.

FRANK LOSEE, one of the finest and best of our present day players, can lay claim to a long list of distinguished successes, his reputation as an actor of heavy and character rôles being of the highest order. His professional record is an enviable one, marked virility and a fine sense of characterization being to the fore in each of his rôles, and stage history has yet to record his first poor performance. Born in Brooklyn, N. Y.,



Mr. Losee originally intended to become a lawyer but an acquaintance with amateur theatricals turned his thoughts in the direction of the stage. He made his début in his home town as a member of Hooley's Stock at the Court Street Theatre, following which he was with the Gotthold Stock, Pittsburg, the Theall and Williams Stock, Williamsburg, and the Union Square Stock. One of Mr. Losee's earliest successes was as Jacob McCloskey in "The Octoroon," after which he appeared for a brief time in "A Gentleman from Nevada." After this came many honors with M. B. Curtis in "Sam'l of Posen," Pete Baker in "Max Müller," Marion Elmore in "Chispa," Roland Reed in "Cheek," Madame Janish in "Louisa," Clara Morris in "Denise," Adele Belgarde in "Clio," Louise

Balfe in "Dagmar," F. S. Chanfrau in "Kit," Maud Granger in "Second Love," and special productions like "The Rajah," "The Romany Rye," "The Banker's Daughter" and "The Stowaway." About this same time Mr. Losee scored one of his biggest successes, with Annie Pixley as Yuba Bill in "M'liss," and he was also a notable Legree in "Uncle Tom's Cabin," and appeared with Robson and Crane their last season together in "The Henrietta." Following a most successful starring tour in "A Run of Luck," he was for several years identified with the Boston Theatre Stock, appearing in such big productions as "The Exiles," "The Silver Falls," "The Soudan," "Shiloh" and "The Trumpet Call." He also appeared with Edwin Arden in "Eagle's Nest," then starred under Jacob Litt's management in "Shaft No. 2" and for two summers was with the Litt Stock in St. Paul and Minneapolis, playing "The Ensign," "Uncles and Aunts," "A Nutmeg Match," "In Old Kentucky," etc. In times more recent Mr. Losee has been seen in "The War of Wealth," "Cumberland '61," with the Imperial Stock, St. Louis, "Shenandoah," "A Young Wife," "The Great Ruby," "Richard Carvel," supporting John Drew, "Sky Farm," with Bertha Galland in both "Notre Dame" and "Dorothy Vernon of Haddon Hall," Marie Doro in "Friquet," with the Boston Empire Stock and with Frances Starr in "The Rose of the Rancho," his portrayal of Padre Antonio in this last piece further stamping him the admirable artist that he is. He began the season of 1908-09 with Lindsay Morison's Boston Stock, later rejoined Miss Galland's forces, adding further to his reputation as Old Winters in "The Return of Eve," and was then in "The House Next Door." Certainly a record such as this is a proud distinction, it proves conclusively Mr. Losee's sterling worth as an actor and it shows beyond any doubt that he is one of the most talented and versatile players of the present generation.

June 13

W. Louis Bradfield

A RIGHT merry operatic jester is W. Louis Bradfield, and the London public is so enamored of his comicalities that he is never allowed to stay very far from the British consul. But we have had him in America upon two different occasions, and found him greatly to our liking, too, though he has become such a permanent London fixture since then that there is apparently little or no chance of his ever invading our territory again. Mr. Bradfield, a Londoner by birth, made his stage début in 1889 at the Theatre Royal, in Nottingham, playing in pantomime. He toured through the provinces for three years in various operatic companies, first becoming a London favorite in 1893, appearing at the Gaiety in "The Gaiety Girl" and "In Town." It was in these same pieces that Mr. Bradfield played in America, appearing at Daly's in 1894 in the first mentioned and at the Knickerbocker three years later in the latter. Afterward Mr. Bradfield toured successfully in Australia, and, as a proof of his high standing as an operatic comedian in London, he has since appeared as principal funmaker in the following productions: "An Artist's Model," "The Circus Girl," "The Geisha," "My Girl," "The Runaway Girl," "San Toy," "Florodora," "The Silver Slipper," "What Would a Gentleman Do?" "The Girl from Kay's," "Madame Sherry," "The Cingalee," "The Little Michus," "Les Merveilleuses," "The Girls of Gottenberg" and in April, 1908, in "Butterflies." A most excellent list of musical plays this, and from the longevity of all of them one might be almost tempted to call Mr. Bradfield a mascot comedian.



June 14

Nettie Black

A CLEVER and talented actress is Nettie Black, and she has gained a thoroughly good stage training in both dramatic and operatic companies, her versatility, indeed, being far out of the ordinary. She flits from one style of entertainment to another, always doing good work, too, with an easy abandon that must be disconcerting to her less talented and less versatile professional sisters. Miss Black's career, naturally, has been an exceptionally active one, and her services are pretty much in demand all the time. Many of our theatregoers will doubtless recall her work at the Casino a number of years ago when she sang with Marie Halton in "La Fille de Mme. Angot," Lillian Russell in "The Grand Duchess" and Pauline L'Allemand in "Indigo." In more recent times, Miss Black has figured conspicuously with such stars and productions as: Donnelly and Girard in, "The Geezer," Marie Dressler in "Miss Printt," Josephine Hall in "My Antoinette," in the La Salle Theatre, Chicago, productions of "The Isle of Spice" and "The Belle of Newport," in "Louisiana," the big spectacle at the St. Louis Exposition; and as leading woman in "Tom, Dick and Harry"—all this in the line of musical comedy, while in more serious dramatic productions she has appeared with Kathryn Kidder in "An Eye for an Eye," with Florence Davis in the original production of "The Player Maid" and, the season of 1907-08, she played Mrs. Dan De Mille in the Western company of "Brewster's Millions." She divided 1908-09 between "Marcelle," supporting Louise Gunning, and in "The Girl from Rector's." Miss Black displays a genuinely wholesome and altogether likable personality behind the footlights; she always appears to be in sympathy with her rôles, striving to get the best possible results from them, and one can readily understand why her services are so much in demand.

**W**ILLIAM NORRIS, than whom there is no better nor more popular actor on the American stage to-day, is a native New Yorker, his family name being Block, but he passed his youth in San Francisco, Cal. After some brief amateur experience, he made his professional début in 1891 in J. M. Hill's production of "The Girl from Mexico." A year or two later he scored his first success with Marie Jansen in "Delmonico's at Six" and "Miss Dynamite." The season of 1895-96, Mr. Norris appeared with E. M. and Joseph Holland in "A Man with a Past" and "A Social Highwayman," and the next year he was in Charles Frohman's production of "Thoroughbred." Then came a short term with Thomas Q. Seabrooke in "Papa Gou Gou," later appearing in this same opera, then called "A Normandy Wedding," at the Herald Square Theatre, and the season following he had a strenuous time of it in "Little Miss Nobody," "The Belle of New York," "A Dangerous Maid" and "His Excellency the Governor." Since then Mr. Norris' engagements have been as follows: 1899-00, in "The Children of the Ghetto"; 1900-01, with Viola Allen in "In the Palace of the King"; 1901-02, with Otis Skinner in "Francesca Da Rimini"; 1902-03, in "A Country Girl"; 1903-04, in "Babes in Toyland"; 1904-05, in "The Cingalee"; 1905-06, "The Land of Nod"; 1906-07, in "Sir Anthony" and with Ethel Barrymore in a revival of "His Excellency the Governor"; 1907-08, in "Tom Jones"; 1908-09, in "Father and Son," with Adeline Genee in "The Soul Kiss" and Hattie Williams in "Fluffy Ruffles." The summers of 1900, 1901, 1903 and 1906, Mr. Norris has appeared in Chicago in the respective productions of "The Burgomaster," "King Dodo," "A Business Man" and "The Strenuous Life." Certainly Mr. Norris' career reads like the strenuous life.



**C**HRystal HERNE, than whom there is no more promising figure upon the American stage to-day, is a member of a notable theatrical family, being the daughter of James A. and Katherine (Corcoran) Herne and she is a sister of Julie and Dorothy Herne, both well-known actresses. She was born in Boston, Mass., and began her stage career on January 16, 1899, with her father in "The Rev. Griffith Davenport." She remained in his support the two years following this, appearing in "Sag Harbor," with which she continued a third year, following her father's death. In the spring of 1902, Miss Herne was seen in Chicago in "Shore Acres," and the next season she supported E. H. Sothern in "If I Were King" and "Hamlet," followed by a brief term as Dearest in "Little Lord Fauntleroy," at the Casino. The season of 1903-04, she was first in "Shore Acres," then with Nat C. Goodwin in "A Midsummer Night's Dream," next with Arthur Byron in "Major André" and again with Mr. Goodwin in "My Wife's Husbands" and "A Gilded Fool," and the following season she was in "Home Folks" and then in special matinées of "Richter's Wife," written by her sister, Julie Herne. In the fall of 1905, Miss Herne joined Arnold Daly and she continued in his support a year, aside from a brief time, early in 1906, when she played in London in "The Jury of Fate." With Mr. Daly she appeared in "Candida," "The Man of Destiny," "You Never Can Tell," "Mrs. Warren's Profession," "John Bull's Other Island" and "Arms and the Man." Miss Herne divided 1906-07 between the New Theatre, Chicago, and "Genesee of the Hills," the next year between "The Step-sister" and with Mr. Daly in "The Regeneration," and, 1908-09, she was with Walker Whiteside in "The Melting Pot."

## June 17

## Charles Frohman

**C**HARLES FROHMAN, jestingly called "the Napoleon of the Drama," an especially apropos title nevertheless, has been the leading theatrical manager of America for the past fifteen years, and his power is equally as great in England as in this country. Mr. Frohman was born in Sandusky, Ohio, and is the younger brother of Daniel of that ilk. Educated in the public schools of Sandusky, his youth was anything but a roseate one, owing to his early struggles for existence. He went to New York at the age of twelve and for several years led an uphill existence in several newspaper offices. When he was seventeen, he started out as manager of John Dillon in "Our Boys" and two years later was associated with Haverly's Minstrels, touring America and England. The years that followed he was business representative for a number of traveling companies until 1888, when he purchased the entire American rights, aside from Boston, to Bronson Howard's "Shenandoah." This marked the turning point in his career, this play alone netting him a good-sized fortune and thereafter success smiled upon him on every side. He is one of the prime movers in the much talked about Theatrical Trust, and has more theatres and actors under his direction than any theatrical manager in the world. At present he controls the Empire, Criterion and Garrick Theatres, New York, the Duke of York's, Aldwych and Hicks', London, and guides the destinies of such actors as John Drew, who has been under his management since 1892, William Gillette, William Collier, William H. Crane, Otis Skinner, Francis Wilson, Kyrle Bellew, Maude Adams, Ethel Barrymore, Hattie Williams, Billie Burke, and Marie Doro, not to mention at least a dozen special productions each year besides, as well as a number of English players. Mr. Frohman is in a constant state of activity, divides each year equally between New York and London, and pays out several good-sized fortunes each season in the shape of authors' royalties and actors' salaries.



## June 18

## Edmund Breese

**F**IVE years ago the name of Edmund Breese meant absolutely nothing to New York theatregoers and now he is one of the most discussed actors before the public to-day. But don't let it be supposed that he is a comparative beginner, one suddenly sprung into the limelight's glare, for he has had many years' excellent experience, indeed more so than most people imagine. Mr. Breese was born in Brooklyn, educated in the public schools there and when a boy in his 'teens he left the parental roof to seek his fortunes in the West. The stage had always had a great fascination for him, but he engaged in mercantile pursuits for several years. Finally, however, he sought the stage door and made his debut in the middle '90's with a Western repertoire company. This soon fell by the wayside, as did his second engagement also, in "Captain Paul." Mr. Breese got his real start in 1896 with Madame Rhea, remaining in her support two seasons, after which he was leading man with James O'Neill for two years. After a few weeks with Mr. O'Neill, in his big revival of "Monte Cristo," the beginning of the season of 1900-01, Mr. Breese joined the Castle Square Stock, Boston, where he remained until the spring of 1902, when he embarked upon a starring tour through New England in repertoire. Then came a brief season with the Shipman Stock, Newport News, Va. The season of 1902-03 he starred in "Monte Cristo," was in stock in San Francisco, then played Romeo with the Elizabethan Players at Mrs. Osborn's Playhouse, was next in the star cast of "Romeo and Juliet," at the Knickerbocker, and finally was with the Hunter-Bradford Stock at Worcester, Mass. The season of 1903-04 he was with James O'Neill in "The Adventures of Brigadier Gerard," then played the title rôle in a dramatic version of "Parsifal," was with Wright Lorimer in "The Shepherd King" and back with the Hunter-Bradford players. He then spent a season with Robert Edeson in "Ranson's Folly" and "Strongheart" after which came his triumph in "The Lion and the Mouse." He continued in this piece three years, and the summer of 1908 he appeared in "The Invader," in Chicago, and, 1908-09, he was in "The Third Degree."

WILLIAM COURTENAY, a notable figure among the younger leading men, has certainly had little in the way of discouragements during his stage career, and many have been the individual successes scored to his credit, all leading, undoubtedly, to future stellar fame. He is a young actor, richly endowed with personal magnetism, which fact is apparent the moment he steps upon the stage, and he



that immediately puts him in favor with his audiences. Mr. Courtenay is a Massachusetts boy, his birthplace being Worcester, and he received his education at Holy Cross College, Worcester. He made his stage début at Portland, Me., when a lad of sixteen, as a member of a traveling repertoire company, and after a year of this strenuous experience, he joined the company of Milton and Dollie Nobles in "The Phoenix." Mr. Courtenay first attracted attention in the stage world during the season of 1896-97 as a member of Richard Mansfield's company, remaining with that actor three years, some of the rôles he played in his support being Lorenzo in "The Merchant of Venice," Howard Algernon Briggs in "Prince Karl," the Rev. Mr. Brudenell in "The Devil's Disciple," Vaumartin in "A Parisian Romance," Reginald Courtney in "Beau Brummell," and Christian in "Cyrano

de Bergerac." of which last he was the original in this country. After this excellent experience he became a member of Daniel Frohman's stock at Daly's, where he remained two and a half seasons, and completed this broken season with the Empire Theatre Company in "The Wilderness," "The Twin Sister" and "The Importance of Being Earnest." It was the season of 1902-03 that saw Mr. Courtenay enter the ranks of leading men and for two years he played opposite Virginia Harned in her productions of "Iris," "The Light that Lies in Woman's Eyes" and was most successful as Armand to her Camille. He began the season of 1904-05 with the Harry Davis Stock, Pittsburg, and later on he created Walter Corbin in "Mrs. Leffingwell's Boots" at the Lyceum, also playing Little Billee in the star revival of "Trilby," at the New Amsterdam. He played nearly all of the next season in "Mrs. Leffingwell's Boots," save for a few weeks with Miss Harned in "La Belle Marseillaise" at the Knickerbocker, and the season of 1906-07 he was seen first with Odette Tyler in "The Love Route," then again with Miss Harned as Casimir Reveillon in "The Love Letter" and as Captain Wronsky in "The Great Question" (Anna Karenina), and completed the season in "The Builders" at the Astor Theatre. The summers of 1902, 1903, 1904 and 1905, Mr. Courtenay headed his own stock company at Albany, N. Y., presenting a series of modern comedies. During the season of 1907-08, Mr. Courtenay was first with Clara Bloodgood in "The Truth," then in "The Secret Orchard," next with Dustin Farnum in "The Rector's Garden" and finally in "The Wolf," in which last he continued all of this past season, being specially featured. The summer of 1909, he was leading man of the Friend Stock, Milwaukee, Wis.

## June 20

## Henry Neville

**H**ENRY NEVILLE is a sturdy member of the old guard of England's actors, and many, indeed, have been the successes laid to his door, not only in his native country, but in the United States as well. His has been a long and proud career, and small wonder that he is greatly beloved and respected by theatregoers upon two continents. Mr. Neville was born in Manchester, and is the twentieth child of a twentieth child. He had some experience as an actor during his early boyhood, but did not begin his career in earnest until the late fifties, appearing in provincial stock companies for several years. He made his London debut in 1860, appearing at the Lyceum in "The Irish Heiress." Three years later he created the rôle of Bob Brierly in "The Ticket-of-Leave Man," scoring a tremendous success in this part, having played it over two thousand times in all. He then figured in a number of melodramas and old comedies, such as, "Clancarty," "The Two Orphans," "The School for Scandal," "The Rivals," etc. He then produced the drama, "Human Nature," with great success, later touring America with this piece for a long time, under the title of "The Soudan," to brilliant returns. He also appeared here the season of 1895-96, upon the occasion of Beerbohm Tree's first tour of this country, doing notably fine work as Allan Villiers in "The Red Lamp." Mr. Neville's most recent work in London has been in the Drury Lane melodramas, "The Price of Peace," "The Prodigal Son" and "The Bondman," as Barbantio in the Waller-Irving star revival of "Othello," and as Colonel Fitzgerald in "Sweet Kitty Bellairs," at the Haymarket. He has been in active professional service for over fifty years, and has more than successfully held his own against the infusion of younger blood.



## June 21

## Camille D'Arville

**C**AMILLE D'ARVILLE, a name long beloved and revered by light opera lovers, first saw the light of day in Oldemardt, Holland, her own name being Neeltje Dykstra. When a young girl she was placed in the leading vocal conservatories of Amsterdam and Vienna, later going to London, where she promptly mastered the English language and set about to make her operatic debut. A few of her successes in England were in "Rip Van Winkle," "Falka" and "Mynheer Jan." Miss D'Arville then determined to invade American soil, making her first appearance in this country on May 2, 1888, at the Broadway Theatre, singing Anita in "The Queen's Mate." The fall of that year she returned to England and became prima donna of the Carl Rosa Opera Company, appearing in "Paul Jones" and "Marjorie." She then returned to America and was at the Casino in "La Fille de Madame Angot," "Poor Jonathan" and "The Grand Duchess." She then became prima donna with The Bostonians, appearing in "Robin Hood," "The Ogallallas," "The Mascot" and "The Knickerbockers." In 1894 Miss D'Arville made her debut as a star and for four years she headed her own company in "Venus," "Madeline," "A Daughter of the Revolution," "Santa Maria," "Kismet" and "Peg Woffington." The seasons of 1897-98, she was in "The Highwayman," with which she was identified for some time. On August 27, 1900, Miss D'Arville married E. W. Crellin, a millionaire California ranch-owner, and for the following six years she was in semi-retirement, appearing occasionally in vaudeville and stock opera. She permanently resumed professional activities the season of 1906-07, starring in "The Belle of London Town," the next year she was in vaudeville, and, 1908-09, she co-starred with Jefferson De Angelis in "The Gay White Way."

THERE are few players better or more favorably known upon the New York stage than Olive Oliver, she who has won the respect and admiration of all our theatregoers by the dignity of her career and the admirable talent she displays in every rôle. With rare temperamental sympathy and a keen technical perception, this gifted actress may always be depended upon to give an able account of herself, and thus



it happens that she has participated in some of the most notable theatrical affairs of the present day. It was the season of 1895-96 that Miss Oliver made her first success on Broadway, appearing at the Garrick Theatre with E. M. and Joseph Holland in "A Man with a Past" and "A Social Highwayman." Previous to this, however, she was seen at Proctor's Twenty-third Street Theatre in "Ye Earlie Trouble," and toured most successfully as Mrs. Erlynne in "Lady Windermere's Fan." Miss Oliver continued with the Hollands for the greater part of two seasons, also appearing with them in "A Superfluous Husband," and in the spring of 1897 she was seen at the Knickerbocker Theatre in "Spiritism." The seasons of 1897-98, Miss Oliver was with Richard Mansfield, being Portia in "The Merchant of Venice," Mrs. St. Aubyn in "Beau Brummell," Anna Sartorius in "The First Violin," Baroness Chevril in "A Parisian Romance" and Rebecca Moore in "Dr. Jekyll and Mr. Hyde." She

passed the following season with William H. Crane in "A Virginia Courtship" and "The Head of the Family," and then came a season's return to the Mansfield company. Miss Oliver was next Madge Larrabee in "Sherlock Holmes," with William Gillette, during 1900-01, and the year following she played Anne Carew in "Molly Pitcher," supporting Kathryn Kidder, on tour. Then came a season in Julia Marlowe's company in "The Queen Fiametta" and "The Cavalier," and she divided the season following between "Ulysses," in which she was a notable Calypso, and a return to Mr. Mansfield's support, adding the rôle of Marie Grigorevna in "Ivan the Terrible" to her repertoire. She spent the season of 1904-05 in William Faversham's support, being Marion Allardyce in "Letty," and the next year she filled three important engagements, with Ethel Barrymore in "Sunday," as Queen Vashti in "Mizpah," on tour, and as Mrs. Leffingwell in "Mrs. Leffingwell's Boots." The season following she was with William H. Crane in "The Price of Money," Fay Davis in "The House of Mirth" and John Drew in "His House in Order," and, 1907-08, she was first with James K. Hackett in "John Glayde's Honor," and then joined the Boston Theatre Stock, Boston, Mass., where, among other parts, she played Katherine in "The Taming of the Shrew" and Berenice in "The Sign of the Cross." Miss Oliver, during 1908-09, appeared first with Robert Edeson in "The Call of the North," after which she was again seen with William Faversham, at Daly's Theatre, playing Dona Mercedes in "The World and His Wife," a most effective portrayal, and Ottilie in "The Barber of New Orleans," a delicate bit of light comedy acting. With such an admirable record as this, Miss Oliver, charming and magnetic actress that she is, may well rest content, knowing full well that her future will bring to her only those things worthy of so artistic and accomplished a player as she.



## June 23

## Aubrey Boucicault

**A**UBREY BOUCICAULT, a member of one of the most distinguished families in stage history, has been prominently before the American public for over fifteen years and pity it is that he has not reached permanent stellar eminence. He was born in London, a son of Dion Boucicault and Agnes Robertson, and was educated at Eton and at the College of London. He made his stage début March 11, 1887, at St. Louis, with Kate Claxton in "The Two Orphans," and the following season he appeared with his mother in "My Geraldine." Mr. Boucicault then went to London and appeared in the support of Sir Charles Wyndham for three years. Returning to this country in 1891, Mr. Boucicault's engagements have been as follows: 1891-92, with Stuart Robson in "She Stoops to Conquer," and in "The English Rose," at Proctor's Twenty-third Street Theatre; 1892-93, with E. J. Henley, in repertoire; 1893-94, with Richard Mansfield and Rose and Charles Coghlan; 1894-95, with Camille D'Arville in "Madeline" and in "Kismet"; 1895-96, in "Other People's Money," "The Globe Trotter," "Leonardo," and co-starred with Sadie Martinot in Irish plays; 1896-97, in vaudeville and in "My Friend the Prince" in London; 1897-98, in vaudeville and with the Mordaunt-Block Stock; 1898-99, "Hotel Topsy Turvy" and "Mlle. Fifi"; 1899-00, "Mlle. Fifi"; 1900-01, Henrietta Crosman in "Mistress Nell," in "Quo-Vadis" and with Goodwin in "The Merchant of Venice"; 1901-02, Otis Skinner in "Francesca Da Rimini" and Viola Allen in "The Hunchback"; 1902-03, "Hearts Aflame," with Henrietta Crosman in "The Sword of the King" and starred in "Old Heidelberg"; 1903-04, starred in "Captain Charley" and with Elizabeth Tyree in "Tit for Tat"; 1904-05, with Joseph Weber's "Higgledy-Piggledy"; 1905-06, "The Prodigal Son," with Elsie Janis in "The Vanderbilt Cup" and Arnold Daly in "Arms and the Man"; 1906-07, starred in "The Greater Love" and with Joseph and William W. Jefferson in "Playing the Game"; 1907-08, in vaudeville; 1908-09, on tour in "The Dollar Mark" and with Eleanor Robson in "The Dawn of a To-morrow."



## June 24

## Edith Bradford

**E**DITH BRADFORD, by her earnestness and most admirable talent, has achieved a foremost place among the light opera players of to-day and as a contralto prima donna we have few better than she. With an enviable repertoire of leading parts to her credit, this ambitious young singer is constantly making progression in her professional work and she now stands in the front ranks of our stage favorites. Among a few of Miss Bradford's most successful achievements, one may mention Zizibar in "The Monks of Malabar," in the support of Francis Wilson; Edith Sportington in "Morocco Bound," under A. H. Chamberlyn's direction; Mother Carey in Klaw and Erlanger's big production of "The Pearl and the Pumpkin"; Donna Isidora in "The Girl and the Governor" with Jefferson De Angelis; and as the Prince in E. E. Rice's tabloid "Cinderella," in vaudeville. Miss Bradford has also been associated with several summer opera companies, notably the Aborn company, and she has gained a repertoire of most varied rôles for instance such as Dolores in "The Serenade," Petti-Sing in "The Mikado," the Gypsy Queen in "The Bohemian Girl," Mlle. Pompon in "The Fortune Teller," Cora Angelique in "The Belle of New York" and Julie Bon-Bon in "The Girl from Paris," in each of which she was most popular and successful.

## June 25

## Cecil Klein

**C**ECIL KLEIN is another of the many American born who find a permanent refuge on the English stage. He has met with more than average success upon John Bull's island, so there is small likelihood of his ever returning to the land of his birth, at least for any protracted period. Mr. Klein was born in St. Paul, Minn., and was educated there and in London. Though he started out in life in an insurance office, he soon gave this up to embark upon a theatrical career, making his début in 1896 in "The Battle of the Sexes," at the Shakespeare Theatre. He then appeared on tour in "The Sign of the Cross," in "A Royal Divorce," in "The White Heather" and with Nina Cressy's repertoire company. In 1901, Mr. Klein ventured upon a starring tour through the provinces in "Lady Windermere's Fan," "The Importance of Being Earnest" and "His Little Dodge." He was next seen on tour as Allan Villiers in "The Red Lamp" and as Lewis Dumont in "Secret Service." After this Mr. Klein took a dip into the managerial end of stage affairs by acting as business manager on tour with "Three Little Maids." But he soon found himself on the other side of the curtain line again, playing in "Bootles' Baby," after which he played a term of nine months in stock at the Grand, Islington. He then joined the forces of Miss Fortescue, playing the Duke of Mull in "Moths," and his most recent work, among other plays, has been in the provinces in "The Sailors of the King," "The Breed of the Treshams" and "Leah Kleschna." As Mr. Klein appears to be a more than capable player of juvenile and light-comedy rôles, let us hope that he will some day give theatregoers in the land where he was born a chance to judge of his acting abilities.



## June 26

## Ruth Benson

**R**UTH BENSON, an actress of considerable culture and charm, has been doing very good work in a modest, unostentatious way on the New York stage the past year or two. She is a Western girl, born on a ranch at Fort Logan, Mont., and she began her stage career with a traveling company in that section of the country. Her first good chance in the East was in the rôle of Ah Yoi in the one-act Chinese play, "The Cat and the Cherub," produced at Hammerstein's Olympia Theatre, September 20, 1897. Included in the cast of this play was Holbrook Blinn, now the husband of Miss Benson, and they both appeared in London in the piece on October 30, 1897. She then left the stage, save for infrequent appearances in the British capital, accompanying her husband on all his travels, and she came to America with him in January, 1905, when he appeared in "The Duchess of Dantzic." A month later Miss Benson resumed her stage work again, appearing as Miss Van Peek in "Abigail," with Grace George, at the Savoy, which rôle she made stand out conspicuously well. The season of 1906-07 she was first Lady Kitty Chesley in "Man and His Angel," at the Hackett, and afterward rejoined Miss George, playing Mrs. Cathcart in "Clothes" and Madame De Brionne in "Divorçons." She accompanied Miss George to London in June, 1907, and appeared in "Divorçons" at the Duke of York's Theatre, being one of only four players taken abroad for this production, and, 1908-09, still with Miss George, she created Mrs. Livingston in "A Woman's Way." Miss Benson has had no opportunity to display any versatile talents, but she always does very well with the opportunities afforded her.

## June 27

## May Irwin

MAY IRWIN, the assured antidote for the "blues," was born at Whitby, Ontario, her real name being Ada Campbell, and she is a direct descendant of excellent Scotch stock. Upon the death of her father, when she was still at school, it became necessary that she should be self-supporting, so, along with her sister, Georgia (now known as Flora Irwin), she started in the variety business, both girls doing a singing specialty. They made their debut at the Theatre Comique, Rochester, N. Y., February 8, 1875, being surprisingly successful. They appeared at Tony Pastor's Theatre on September 13, 1877, and were members of his forces for six years. The sisters then separated and the season of 1883-84 May Irwin became a member of Daly's company, where she remained four years, making two trips to London, and was seen with this organization in "The Recruiting Officer," "A Night Off," "Nancy and Co.," "A Woman's Won't," "The Magistrate" and "After Business Hours." The season of 1887-88 and the one immediately following she was a member of the Howard Athenæum Specialty Company and the summer of 1888 she toured the Pacific coast with Richard Golden in "Old Jed Prouty." She then became a member of Russell's Comedians, appearing two seasons in "The City Directory" and one in "Boys and Girls." Miss Irwin next joined Charles Frohman's forces and appeared under his management one season in "The Junior Partner," "His Wedding Day" and "Poets and Puppets," after which she was leading woman with Peter F. Dailey in "A Country Sport" for two years. She entered the ranks of stars in 1895 and her plays have been as follows: "The Widow Jones," 1895; "Courtied into Court," 1896; "The Swell Miss Fitzswell," 1897; "Kate Kip, Buyer," 1898; "Sister Mary," 1899; "The Belle of Bridgeport" and "Madge Smith, Attorney," 1900, and a revival of "The Widow Jones," 1901. Miss Irwin then retired from the stage for two years, returning in 1904 in "Mrs. Black Is Back," which lasted her two seasons, and, 1906-07, she was seen in "Mrs. Wilson-Andrews." Following this came a year in vaudeville and she first appeared, during 1908-09, in "The Mollusc" and then in vaudeville in an Ade sketch, "Mrs. Peckham's Carouse."



## June 28

## Otis Skinner

OTIS SKINNER, who enjoys a position of unquestioned distinction in American theatricals, was born in Cambridge, Mass., and was educated there and at Hartford, Conn. He began his stage career in November, 1877, at the Philadelphia Museum in a piece called "Woodleigh." For two years he was a member of the Walnut Street Theatre Stock, Philadelphia, after which he was seen with Edwin Booth. He then spent three years with Lawrence Barrett, and four with Augustin Daly. Following this came a term with the Booth-Modjeska combination and a term with Margaret Mather in "Joan of Arc." He was then leading man with Madame Modjeska for two years. Beginning with the fall of 1894 and practically ever since, Mr. Skinner has been one of our leading stars, aside from a few weeks, in 1898, when he played Captain Absolute in "The Rivals," with Joseph Jefferson. His stellar offerings have included the following: "His Grace de Grammont," "The King's Jester," "Villon the Vagabond," "Hamlet," "Romeo and Juliet," "The Lady of Lyons," "A Soldier of Fortune," "Prince Rudolph," "Rosemary," "The Liars," "Prince Otto," "Francesca Da Rimini" and "Lazarré." The season of 1903-04, Mr. Skinner co-starred with Ada Rehan in "The Taming of the Shrew," "The Merchant of Venice" and "The School for Scandal." He appeared in "The Harvester" the following season, followed by a brief revival of "His Grace de Grammont," a season and a half in "The Duel," and for the past two years he has been playing "The Honor of the Family."

## June 28

## William Courtleigh

IT was in Guelph, Ontario, Canada, that William Courtleigh came into the world, and he has been very much in evidence ever since. He made his stage début in the late eighties in John Dillon's company, first attracting notice in Fanny Davenport's company, appearing with her in "La Tosca," "Cleopatra" and "Fedora." He next appeared with James A. Herne in "Shore Acres," was then with Daly's company in "The Foresters" and succeeded Robert Hilliard in "Blue Jeans." Mr. Courtleigh next created the hero in "In Old Kentucky," was with M. B. Curtis in "Sam'l of Posen" and Helen Dauvray in "That Sister of His." He was then seen in "The District Attorney" and created the Indian hero, John Swiftwind, in "Northern Lights." After a brief term in "A Man of Honor," at the American, Mr. Courtleigh was leading man with Margaret Mather, playing Romeo, Orlando, Posthumus and Rudolph. He was next a member of the Lyceum Theatre Company for two seasons, and also played the lead in "Sporting Life" for a time. Beginning with the season of 1899-00, Mr. Courtleigh's engagements have been as follows: with William H. Crane in "Peter Stuyvesant" and "A Rich Man's Son," and with Henrietta Crosman in "One of Our Girls" and "Mistress Nell"; 1901-02, in "Lost River," with Nat Goodwin in "The Merchant of Venice" and in "Lorna Doone," in Chicago; 1901-02, with Virginia Harned in "Alice of Old Vincennes"; 1902-03, with the Empire Theatre Company in "The Wilderness" and "The Unforeseen"; 1903-04, with Fay Davis in "Lady Rose's Daughter," and Maxine Elliott in "Her Own Way"; 1904-05, with Clara Bloodgood in "The Coronet of a Duchess," James K. Hackett in "The Fortunes of the King," Marie Doro in "Friquet" and William Gillette in "Sherlock Holmes"; 1905-06, with the Imperial Stock, Providence, R. I., in "The Redemption of David Corson" and "Lucky Miss Dean"; 1906-07, with Marie Cahill in "Marrying Mary," and in "Genesee of the Hills"; 1907-08, in vaudeville, presenting a dramatic sketch entitled, "Peaches"; 1908-09, in vaudeville, in "The Queen of the Moulain Rouge," with Eleanor Robson in "Vera the Medium" and Robert Hilliard in "A Fool There Was."



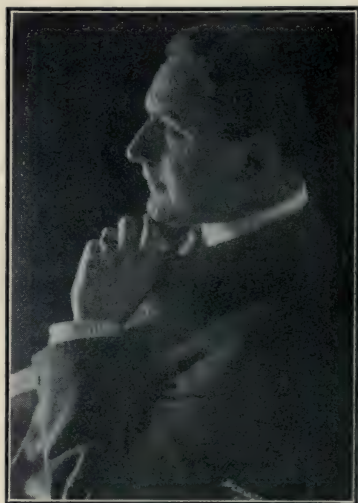
## June 29

## Neil Burgess

NEIL BURGESS, who has rather dropped out of sight lately, has had a singular career, in which he has known many ups and downs, and few players have remained before the public for so long a time as he and with such a sparse number of rôles to their credit. Born in Boston, Mr. Burgess attended the public school at Cambridge, Mass., and began his theatrical career at the age of nineteen. His first engagement was with Spalding's Bell Ringers, an aggregation of vaudeville acts, with which he played a minor rôle in the burlesque that wound up the evening's entertainment. One night, through a shake-up in the cast, he was compelled to play one of the female parts, that of a fussy old maid, and such a hit did he make that he has practically continued in that line ever since. Mr. Burgess made his first big hit in a piece called "Vim," in which he played the rôle of Betsy Puffy, and which he first brought out in the late '70's. This was followed by the title rôle in "The Widow Bedott," and he used these two pieces for the greater part of ten years. It was then that Mr. Burgess produced "The County Fair," one of the biggest successes of modern times, and his name will always be associated with this piece. His portrayal of Abigail Prue in this play has become a classic in stage history and he scored one of the biggest personal successes any actor has ever known. He has endeavored to escape the thralldom of Abigail by trying other pieces, notably "The Year One" and "The Odd Miss Podd," but he always returned to "The County Fair." The piece has probably been seen in every town in the United States that boasts of a theatre and has made several fortunes for its star.

WHITE WHITTLESEY, one of the cleverest of the younger generation of romantic actors, is becoming more and more of a commanding figure in the theatre world with each successive season and his popularity now extends from one end of the country to the other. His training has been of the best, gaining an intimate knowledge of Shakespeare and the modern school of romantic plays, and pity it is that he is not

seen more frequently on the New York stage in more congenial parts. Mr. Whittlesey was born in Danbury, Conn., and originally intended making interior decorating his life work, having always possessed a strong sense of the artistic and beautiful. But soon after reaching manhood he became enamored of the footlights and determined to follow an actor's career, taking a preparatory course at the American Academy of Dramatic Arts. Mr. Whittlesey graduated from this school in the spring of 1889, and seven days afterward made his professional debut with the Lyceum Theatre Company as Lamolle in "The Marquis," the date being March 18. The season of 1889-90 he was with E. H. Sothern, playing Lieut. Butterworth in "Lord Chumley," and the year after he appeared on the road as Robert Grey in "The Wife." Then came a term in a round of romantic rôles with Margaret Mather, after which he was back with the Lyceum Company for



a time. The year 1895-96, and the two seasons following, Mr. Whittlesey was leading man with Lewis Morrison, and the season of 1898-99 he appeared first with Julia Arthur, playing the title rôle in "Ingomar" and the Duke of Osmond in "A Lady of Quality," and was later with Augustin Daly's company in his production of "Madame Sans Gene," "The School for Scandal," "The Taming of the Shrew" and "The Great Ruby." After Mr. Daly's death he appeared under Jacob Litt as Prince Kassim Wadia in "The Great Ruby," later being leading man with Ada Rehan for a year and a half, being particularly happy as Charles II. in "Sweet Nell of Old Drury." More recently Mr. Whittlesey has played leading parts with the Bellows Stock Company, Washington, with Henrietta Crossman in "The Sword of the King," Nat C. Goodwin's "A Midsummer Night's Dream," and Wilton Lackaye in "The Pit." The season of 1904-05 he starred on the Pacific coast, under Belasco and Mayer, in a repertoire consisting of "Heartsease," "Soldiers of Fortune" and "The Second in Command." Owing to the earthquake his starring plans have been postponed for a time, but, as he is under a five years' contract with Belasco and Mayer, he will soon be seen again at the head of his own company. The year of 1906-07 he was seen in "The Road to Yesterday" in a rôle where his graceful style of acting had ample scope. For seven years, previous to 1906, Mr. Whittlesey had played annual summer engagements at the Alcazar Theatre, San Francisco, appearing first as leading man with Florence Roberts and afterward as a star on his own account, and in the Golden Gate City. The past two seasons he has appeared with Julia Marlowe, being her opposite player in "Gloria," and "The Goddess of Reason," and, in the spring of 1909, he was seen on tour with Mary Mannering in "The Truants" and "The Independent Miss Gower."



JULY





# July 1

# Charles M. Walcot

**C**HARLES M. WALCOT is a player greatly beloved by New York theatregoers, he having been an active figure in theatricals for almost fifty years, over half of which have been spent in New York City alone. The son of an actor of the same name, Mr. Walcot was born in Boston and received his schooling at St. John's College, Fordham. He early determined to follow his father's profession and made his debut in 1858 with a stock company at Charleston, S. C. After a season each in Cincinnati and Richmond, Mr. Walcot made his New York debut on October 7, 1861, playing Isadore Girodot in "The Cup and the Lip" at the Winter Garden Theatre and for five years he divided his time between this house and Laura Keane's. In 1867 he appeared with the stock at the Walnut Theatre, Philadelphia, remaining there twelve consecutive years, and was next leading man at McVicker's Theatre, Chicago. After this came touring seasons in "The Banker's Daughter" and "Esmeralda" and with Rose Coghlan, Lawrence Barrett and Joseph Jefferson. Mr. Walcot became a member of the Lyceum Theatre Company on October 31, 1887, his first rôle being Silas Truman in "The Wife," and he continued a member of this organization until November 24, 1900, appearing in all the big successes scored by this company. Since his Lyceum days he has been seen in "To Have and to Hold," with John Kellard in "The Cipher Code," Amelia Bingham in "Lady Margaret" and "The Climbers," Blanche Bates in "The Darling of the Gods," Maude Adams in "The Little Minister," Otis Skinner in "The Duel," in "Toddles" and with Henrietta Crossman in "Sham." Mr. Walcot has been a dignity and a credit to his profession and it is to be hoped that he will continue to grace the boards for many years to come.



# July 3

# Mary Moore

**M**ARY MOORE, although not a great actress, is certainly a most charming one, and she plays comedy rôles with true artistic perception and a fine degree of appreciation of comedy values. She has had the advantage of constant association with so fine an actor as Sir Charles Wyndham, and doubtless she owes much of her histrionic skill to his excellent direction and training. There are few more popular London actresses than she, and during her long service in the British drama she has contributed many fine pieces of acting to the English stage. Miss Moore was born in London, and was educated at Warwick Hall, Maida Vale. Upon the advice of Mrs. Bronson Howard, a sister of Sir Charles Wyndham, she decided to follow a stage career, making her debut in March, 1885, in a provincial production of "The Candidate," managed by Sir Charles. The autumn of that same year she became a member of Sir Charles' own company in London, soon becoming his leading woman, and she has continued to appear exclusively in his support ever since, a few of her most successful rôles being: Lady Amaranth in "Wild Oats," Ada Ingot in "David Garrick," Lottie in "The Two Roses," Grace Harkaway in "London Assurance," Mrs. Hedley in "The Headless Man," Pauline in "Delicate Ground," Dorothy Cruickshank in "Rosemary," Lady Susan in "The Case of Rebellious Susan," Lady Jessica in "The Liars," Mrs. Parbury in "The Tyranny of Tears," Lady Eastney in "Mrs. Dane's Defense," Mrs. Gorringer in "Mrs. Gorringer's Necklace," Miss Mills in "Captain Drew on Leave" and Mrs. Baxter in "The Mollusc." Miss Moore first appeared in America with Wyndham the season of 1889-90, at Palmer's, and again during 1904-05, at the Lyceum. She has also appeared with him in a professional capacity in Germany and Russia; and, too, she is partner with him in the proprietorship of three London playhouses—the Criterion, Wyndham's and the New. In October, 1908, Miss Moore starred alone in "Lady Epping's Lawsuit," and in June, 1909, for a fortnight, she and Sir Charles reappeared on the New York stage, at the Empire, in "The Mollusc."

IT certainly would seem as though George M. Cohan were fortune's favored child, for his has been a career full of fame and prosperity, rich in achievements, and with the promise of even bigger things to come. For mind you, his success has come to him at an age when most other men are just beginning to make themselves heard in the world's work, so that if his progression and development continue in proportion



to his advancing years, who can say what the triumphant result will be? And, too, this busy and brainy young man has hopes and ambitions far in excess of his present accomplishments, along almost wholly different lines, too, so that his future efforts will bear close watching. Mr. Cohan was born in Providence, R. I., his parents before him, Jerry J. and Helen F. Cohan, being well and favorably known in things theatrical. As a boy he appeared in the support of his parents, who were then starring in musical farces, being especially successful in one entitled "The Two Barnes." At the age of twelve this precocious youngster was playing the part of the Boy in "Peck's Bad Boy." It was soon after this that the elder Cohan determined to invade the vaudeville stage and, supported by George and their daughter Josephine, they were billed as the Four Cohans. This

merry quartette enjoyed exceptional favor for a number of years, presenting musical skits written by George Cohan. Finally they became ambitious for a wider field and took their farewell to the variety stage at Proctor's Fifth Avenue Theatre on January 12, 1901. A month or two later they blossomed forth at the head of their own company, in a musical piece called "The Governor's Son," which Mr. Cohan had elaborated from one of their vaudeville sketches. Their success was immediate and the piece lasted them until the spring of 1903, when they were seen in "Running for Office," this being the first original piece from Mr. Cohan's pen, and lasted them all of the next season. It was after this that Mr. Cohan branched out as an individual star, his medium, "Little Johnny Jones," being one of the greatest musical successes ever written, bringing its author and star into established fame in both capacities. In February, 1906, Mr. Cohan was seen at the Herald Square Theatre in "George Washington, Jr.," being equally successful again as composer and star. He was next seen, in the fall of 1907, in "Fifty Miles from Boston," and in the spring of 1908 he brought out "The Yankee Prince," continuing in this piece ever since. In addition to the above mentioned six, Mr. Cohan is also the author of "Forty-five minutes from Broadway," "Popularity," "The Talk of New York" and "The American Idea."

**P**RACTICALLY all of England's leading actors reach our shores sooner or later, usually sooner, so we might just as well be on the lookout for A. W. Baskcomb, a young Englishman who is rapidly making a name for himself in British theatricals. Born in London and prepared for the stage at the Sarah Thorne School, Mr. Baskcomb began his stage career in 1896, appearing at Margate in "The Octoroon." Shortly afterward he appeared with Edward Terry at his London theatre, and for several years after this he was identified with leading provincial companies: such as, "The Tyranny of Tears," "Mrs. Dane's Defense," "The Adventure of Lady Ursula," "The Swashbuckler" and "The Little Minister." Mr. Baskcomb rejoined Mr. Terry's forces in 1903, accompanying him to South Africa for a six months' tour, returning to England for provincial tours in both "Quality Street" and "Little Mary." He appeared at the Duke of York's Theatre in December, 1904, as the Clown in "Pantaloon" and created the rôle of Slightly in "Peter Pan." Upon each of the four subsequent revivals, around holiday time, of "Peter Pan," Mr. Baskcomb has reappeared in his original rôle. He has also appeared in "Merely Mary Ann," with Lena Ashwell in "Leah Kleschna" and Ellen Terry in "Alice Sit-by-the-Fire." In September, 1907, Mr. Baskcomb took a dip into musical comedy, appearing at the Aldwych Theatre as Edmund Siddons in "The Gay Gordons," supporting Seymour Hicks and Ellaline Terriss, and the year following he was at Wyndham's with Fanny Brough in "The Early Worm." He is quite a young actor, only in his middle twenties, and, with all this excellent experience as a groundwork, his future certainly seems an assuredly bright one.



## July 6

## Richard Golden

**B**OTH as a comic opera comedian and as an actor of bucolic rôles, Richard Golden has held his own for many years and, while he has frequently met with disaster, he has also enjoyed more than the average amount of public favor. He is a New Englander by birth, having made his earthly début at Bucksport, Me. He started upon his public career at the early age of thirteen in a Mexican circus that traveled through his native state. He next tried his hand at the variety business, was then with Sharpley's Minstrels for a time and returned to the variety stage for several years. Then came Mr. Golden's long association with "Evangeline," followed by terms with Dora Wiley's opera company, the Carleton Opera and Duff's famous organization. He brought out "Old Jed Prouty" in 1889, one of the most successful rural plays ever produced, and he has been trying ever since to forsake the thralldom of this piece. He has apparently done so now, but there's never any knowing when he'll bob up serenely with a revival of it. He had brief respites from Jed in 1894, as comedian with Pauline Hall, in 1898, with Alice Nielsen in "The Fortune Teller," and the following season in "The Princess Chic." Then came several more years in "Jed Prouty"; it may be questioned whether he'll ever be able to get permanently away from the part, but since 1903 he's been seen in the title rôle of "King Dodo," in "Common Sense Brackett," "The Bad Samaritan," "The Tourists" and as a star in a piece called "The Other House." The past two years he has been playing in vaudeville in both England and America. Mr. Golden was an excellent operatic comedian in his Carleton and Duff days, but his greatest fame in late years has been won in character rôles, though even to-day he is immensely funny when he cuts up operatic capers, as in "The Tourists," for instance.

FOR sheer originality and most effective entertainment, the act of Annette Kellermann was one of the big star features of our vaudeville stage during the season of 1908-09. She presented an absolutely new and original offering, one that found an immediate response from our theatre-goers, and small wonder that she has been accorded a place in the headliner class, such as anyone might well envy. This dashing young woman,



rightly known as the champion feminine swimmer of the world, has had a most interesting career, having smashed aquatic records in all parts of the globe and she is as modest and unspoiled by success as a mere tyro. A native of Sydney, N. S. W., Miss Kellermann, with little thought of becoming a professional swimmer, was early taught to be at home in the water and within a short time she was complete mistress of the art of swimming. She was but a girl of fifteen when she entered the professional ranks, immediately carrying off championship honors, and giving exhibitions in such Australian centres as Sydney, Melbourne, Adelaide and Broker Hill. Miss Kellermann made her début behind the footlights at the Theatre Royal, Melbourne, doing her diving act in Bland Holt's production of "The Breaking of the Drought." She then left the land of her birth and went to England, where in London and the leading provincial cities, she became the rage of the hour, participating in many aquatic events as well as filling several music hall engagements, being a tremendous favorite at the London Hippodrome. This was followed by similar triumphs in Paris and Vienna, and then Miss Kellerman came

to America. She entered many swimming contests, always coming off victorious, after which she returned to Paris to study dancing at the Grand Opera. She was back in this country, the summer of 1908, appearing at Wonderland Park, Boston, Mass., and on October 19 she made her vaudeville début at Keith's Theatre in the same city, presenting a swimming and dancing specialty. Miss Kellermann, who has been called the most perfectly formed woman of modern times by Professor Dudley A. Sargent, of Harvard University, made her Broadway début at Keith and Proctor's Fifth Avenue Theatre on the following November 23 and she was a headliner attraction for seven consecutive weeks, the record for an act of so heavy a nature. A woman of exceptional attainments is Annette Kellermann and her success is thoroughly deserved.



O hope! sweet flatterer! thy delusive touch  
Sheds on afflicted minds the balm of comfort—  
Relieves the load 'of poverty—sustains  
The captive, bending with the weight of bonds,—  
And smooths the pillow of disease and pain.

—Glover.

IT is most gratifying to note the success that has come to Richard Carle during the last few years, for none too many are the operatic comedians who have served the public more faithfully than he and, too, few there are more clever or more ambitious. Though many people believe him to be an Englishman, Mr. Carle is a Yankee, born in Somerville, Mass. His first efforts in public were as a Lyceum entertainer, and for several years he toured over the New England circuits, winning great favor as a humorist. Finally he drifted into theatricals in the early '90's and for a year he appeared with James T. Powers in "A Mad Bargain." He next appeared with Peter F. Dailey in "A Country Sport," and following this he was with Joe Ott in "The Star Gazer." Beginning in 1895 and for five years, Mr. Carle was identified with the following New York productions: "Excelsior, Jr.," "The Lady Slavey," "In Gay New York," "One Round of Pleasure," "Yankee Doodle Dandy," "In Gotham," "A Dangerous Maid," "The Maid in the Moon," "The Children of the Ghetto," "A Greek Slave" and "Mam'selle 'Awkins." Mr. Carle then spent nearly two years abroad and won immediate favor in London in "An American Beauty," "The Casino Girl" and "The Belle of Bohemia," later going to Buda-Pesth and Vienna with a production of "The Belle of New York." Returning to America in 1901, he appeared in "The Ladies' Paradise," "The Burgomaster," "The Explorers" and "The Storks." He became a star in 1903 and has since appeared in the following pieces: "The Tenderfoot," "The Mayor of Tokio," "The Spring Chicken," "Mary's Lamb" and "The Hurdy Gurdy Girl." Incidentally, Mr. Carle is the author of most of the pieces in which he has recently appeared.



THE name of William Vaughn Moody sprang into the arena of popular dramatists with a resounding echo during the season of 1906-07, and if he never has but the one play, "The Great Divide," produced, which is, of course, highly improbable, it is worth while to proclaim him among the elect for just this one effort. Many of our most competent critics sang peans of praise as tribute to "The Great Divide," hailing it as the great American play at last, but even after the first hysterical outburst had passed, it remained the sensational play of the season, the one most talked about. Mr. Moody was born at Spencer, Ind., a son of Francis Burdette and Henrietta Smily (Story) Moody, and is a graduate of Harvard. As professor of English literature at the University of Chicago, he was not wholly unknown to fame, but it was through his book of poems, published some five or six years ago, that the general public learned to know and love his style. Hence, upon the appearance of "The Great Divide," in many ways it fulfilled the expectations of those who looked to him to write a dramatic masterpiece. Henry Miller and Margaret Anglin bore the play on to triumphant success, and it ran at the Princess Theatre for two hundred and thirty-four consecutive performances. Mr. Moody has written a lyrical drama, "The Masque of Judgment," which has yet to have a footlight hearing. Early in the winter of 1909, Mr. Miller brought out, for a few trial performances, "The Faith Healer," Mr. Moody's second active contribution to American stage literature, but the piece was quickly withdrawn, to be rewritten.

AN actor of sure, sound method, one whose artistic record is of the best, Maclyn Arbuckle has come to be an admitted leader among the present generation of comedy character actors—which, in this instance, is merely another way of saying that he stands unique and alone in his own particular line. Mr. Arbuckle is a native of Texas, born in San Antonio, and, in his very early youth, followed the career of a lawyer,



being admitted to the bar at Taxarkana. A few years at this profession and he determined to turn his talents to the somewhat broader field of the stage, making his début December 25, 1888, at Shreveport, La., with Pete Baker in "The Emigrant." He soon gave up these surroundings for the more classical atmosphere to be found in the company of R. D. MacLean and Marie Prescott, with whom he remained three consecutive seasons. He then spent several years under the management of Charles Frohman, and many theatregoers will recall his admirable General Kennion in "The Girl I Left Behind Me." He then supported Mrs. John Drew as Sir Anthony Absolute in her revival of "The Rivals," after which he was on the Pacific coast for some time as a member of the Frawley

company, being notably successful in the title rôles of both "The Senator" and "Brother John." Returning East, he was seen in the rôle of Roderick Majors in "The Man from Mexico," the season of 1897-98, afterward appearing with Louis James as Marc Antony, the King in "Hamlet," etc., and from that time forward Mr. Arbuckle has been constantly growing in public favor, each season finding him more of a favorite than ever. For two seasons he played the rôle of John Smith in "Why Smith Left Home," including a most successful term in London. The season of 1900-01, he starred for a time in "The Sprightly Romance of Marsac," was then with Blanche Bates in the original production of "Under Two Flags" and played Antonio in Nat Goodwin's star revival of "The Merchant of Venice." He was then leading man with Stuart Robson in a stellar revival of "The Henrietta," afterward played Colonel Damas in the Belle-Mannering revival of "The Lady of Lyons," and was at the Garrick Theatre in "Skipper and Co., Wall Street." Mr. Arbuckle then created the rôle of the lovable Jim Hackler in "The County Chairman," which part he played four consecutive seasons, and then came his present big success, "Slim" Hoover in "The Round Up." Mr. Arbuckle can step from the serious to the gay with equal facility—witness his Antonio and John Smith,—his powers as a versatile actor having stood the test upon many occasions, and for this reason alone his work upon the theatrical horizon will always be worth while, worthy every serious consideration.

July 10

Dorothy Tennant

DOROTHY TENNANT has been exceptionally fortunate during her short stage career, having played only important rôles from the beginning, and she has figured in a number of prominent Broadway productions. A native of San Francisco, Cal., Miss Tennant graduated from the American Academy of Dramatic Arts in the spring of 1900, making her début on March 1, 1901, at a benefit for the Actors' Fund at the Broadway Theatre, supporting Mary Mannering in a one-act play, "White Roses." A few months later she played the rôle of Mary Larkin in "Lovers' Lane," in Chicago. The season of 1901-02, Miss Tennant played Phyllis Ericson in a traveling company of "When We Were Twenty-one," the summer following appearing in San Francisco with Henry Miller and Margaret Anglin in "Trelawny of the Wells," "The Gay Lord Quex" and "The Wilderness." Miss Tennant was next seen in the support of Robert Edeson, with whom she remained a season and a half, playing Alice Langham in "Soldiers of Fortune" and Miss Post in "Ranson's Folly," finishing out this half season with Bertha Galland as Mary Stuart in "Dorothy Vernon of Haddon Hall." She then created the title rôle in "The College Widow," in which part she was seen for three consecutive seasons, aside from a few weeks in both the spring and fall of 1906, when she played the heroine in "The Stolen Story." The season of 1907-08, Miss Tennant played the rôle of Miriam Hawthorne in "My Wife," in the support of John Drew, a part to which her attractive personality was especially well suited, while, 1908-09, she was Mrs. Blakemore in "A Woman's Way," with Grace George.



July 11

Laura Nelson Hall

L AURA NELSON HALL'S name has taken on special significance in New York theatricals within the past two years, and, to all appearances, she has permanently entered the ranks of Broadway leading women. A Philadelphia girl by birth, her family name being Barnhurst, Miss Hall made her stage début September 13, 1897, in her native city as a member of the Girard Avenue Stock Company, opening in "Our Friends." The following spring she played a minor bit in the original production of "The Moth and the Flame," supporting Herbert Kelcey and Effie Shannon, and the next season she appeared under Augustin Daly's management, playing a small part in the melodramatic success, "The Great Ruby." Miss Hall then joined John Griffith in "An Enemy to the King," later appearing on tour in "The Purple Lady." The season of 1900-01, she played leads with the Ralph Cummings Stock on the Pacific Coast, and the next year was with the stock at the Grand Opera House, San Francisco, supporting such stars as Joseph Haworth, Edwin Arden, Walter Perkins and Minnie Seligman. Returning East, Miss Hall appeared for a brief time in Paul Armstrong's emotional drama, "St. Ann," and then played a long engagement with the Empire Stock, Columbus, Ohio. In 1904-05, she was with the Vaughn Glaser Stock in Cleveland, Ohio, and the next year played leads with the Furton Stock, New Orleans—Lady Teazle, Mrs. Dane, Juliet, Mistress Nell, Sophy Fullgarney, Lady Ursula, etc. It was after this that Miss Hall came into Broadway favor, appearing during 1906-07 as Rhy MacChesney in "The Three of Us," alternating with Carlotta Nilsson in this piece, and, 1907-08, she was first in "The Coming of Mrs. Patrick," at the Madison Square, and later in "Girls," at Daly's. Miss Hall's most recent work on Broadway was as Elfie St. Clair in "The Easiest Way," with Frances Starr, in which she was most successful.

July 12

William Holles

ALTHOUGH William Holles is practically unknown to this country, he flourishes quite successfully in his native England, both in a managerial and acting capacity, and this rare combination of business ability and artistic talent going hand in hand is sufficiently uncommon to attract attention in itself. Mr. Holles was born at Liverpool and his family are all active in the profession, his father, Henry Maxwell Holles, being a well-known art critic. He made his stage début in 1884 and for about ten years was engaged with various stock and traveling companies in the provinces. He then entered the managerial end of the profession and had charge of Lawrence Irving's tour, afterward being in great demand in London as a play-producer, staging pieces for such people as George Edwardes, William Greet, Weedon Grossmith and Herbert Sleath. He again donned the sock and buskin and, after several years in the provinces, he and his wife, known to the stage as Nannie Goldman, did an act in the leading music halls. Mr. Holles' most recent work has been a provincial starring tour in a melodrama entitled, "The Stepmother," in which he played the rôle of a detective with considerable success. He is vastly popular with English provincial theatregoers and has held his own with them for a number of years.



July 13

Austin Brereton

AS a writer upon stage theatrical topics, Austin Brereton's name occupies a foremost place in England, America and Australia. He has been a dramatic critic for the past twenty-five years, holding forth upon what's what in the drama at various periods in each of the three above mentioned countries, and, with a style and individuality all his own, he has gained quite a large following of enthusiastic readers. Mr. Brereton is an Englishman by birth, Liverpool being his starting-place in the world, and he was but a youth of nineteen when he began writing upon stage affairs, beginning in 1881 as critic upon the London Stage, a position he held with considerable éclat for seven years. He then went to Australia, and served in a like capacity for three years upon the Sydney Morning Herald. It was after this that we in America became acquainted with Mr. Brereton and his works, serving, during the season of 1893-94, as dramatic critic and assistant editor upon The Illustrated American, also winning not a little fame for his having started the "Gallery of Players," the stage publication containing biographical notes of our leading actors. He has been residing in London of late years, writing for various magazines, and has published several books on stage topics, being greatly engrossed at the moment upon the official biography of the late Sir Henry Irving, which should certainly make most interesting reading, and Mr. Brereton would happily appear to be the right man for the task.



WALLACE EDDINGER certainly deserves every word of praise and admiration for the excellent work he has contributed to the New York stage, more especially within the last two years. This young actor, who has now become one of the most conspicuous and promising figures in American theatricals, is a direct contradiction to the axiom of the failure of the stage prodigy to fulfill juvenile promise. As "Little Wallie Eddinger" he was one of our most successful child actors, and many were his triumphs in such pieces as "Among the Pines," "Philip Herne," "Master and Man," "The Holly Tree Inn," "The Girl I Left Behind Me," and Dick, the waif, in "The Soudan," while his wonderful portrayal of "Little Lord Fauntleroy" is still spoken of by our theatregoers. The son of theatrical parents, Lawrence and May Eddinger, he was wisely removed from stage surroundings in 1892, being given a thoroughly complete education, and for ten years the stage knew him not. Mr. Eddinger, now the matured player, made his reappearance behind the footlights on February 17, 1902, at New Haven, Conn., as Ensign Macauley in "Soldiers of Fortune," with Robert Edeson. He continued in Mr. Edeson's company all of the season following, being advanced to the leading rôle of Captain Stuart in "Soldiers of Fortune." The season of 1903-04, Mr. Eddinger was first with Arthur Byron in "Major André," was next the Earl of Plumleigh in "Little Mary," and was finally Reginald Lumley in "The Other Girl," which part he played on tour all of the next season. He passed the greater part of the season of 1905-06 in David Belasco's star revival of "The Heart of Maryland," followed by a brief term in "The Optimist" and with the Hunter-Bradford Stock, Springfield, Mass., and the next season he created Bob Livingston in "Caught in the Rain," with William Collier. It was following this that Mr. Eddinger made a most pronounced success by his admirable work in the trying emotional rôle of Bert Stafford in "Classmates," supporting Robert Edeson, and, the season of 1908-09, he knew even greater glories in the more difficult rôle of Howard Jeffries, Jr., in "The Third Degree," a really consummate display of the actor's art. Mr. Eddinger is now entitled to every serious respect and consideration from our theatregoing public and 'tis a splendid thing that his talents have been accorded their just recognition by our press and public alike.



Mount on Contemplation's wings,  
 And mark the causes and the end of things;  
 Learn what we are, and for what purpose born,  
 What station here 'tis given us to adorn;  
 How best to blend security with ease,  
 And win our way thro' life's tempestuous seas.

—Gifford's "Perseus."

# July 15

# Marie Tempest

**T**HOUGH Marie Tempest has been before the public for a quarter of a century, she still retains her early magnetism and bewitching fascination that so endeared her to American audiences when she first appeared here. Born in London, she had every educational advantage in a Belgium convent, and then took a special course in vocal study in both Paris and London. Her voice was one of exceptional power and sweetness and she soon found an opening when she sought a stage career. She made her début at the Comedy Theatre in 1884, singing a small part in "Boccaccio," and then came engagements in "The Fay o' Fire," at the Opera Comique, in "Erminie," at the Comedy, in "Frivoli," at Drury Lane, and "Le Béarnaise," at the Prince of Wales'. In 1887, Miss Tempest sang the title rôle in "Dorothy," in which she created a veritable sensation, the opera running for almost nine hundred performances. Her fame had spread to America by this time, and she made her bow before a New York audience on August 5, 1890, at Palmer's (now Wallack's) as Kitty Carroll in "The Red Hussar." She remained here four years, singing the following season at the Casino in "The Tyrolean" and "Nanon," and then came one season each in "The Fencing Master" and "The Algerian," in both of which she was wonderfully successful. Upon her return to England she appeared for six years at Daly's Theatre, under the management of George Edwardes, in "The Artist's Model," "The Geisha," "A Greek Slave," and "San Toy." Miss Tempest then abandoned musical plays for good, and as a comédienne she ranks second to none in England's metropolis, since 1900 having starred in the following dramatic pieces: "English Nell," "Becky Sharp," "Caste," "The Marriage of Kitty," "The Freedom of Suzanne," "All-of-a-Sudden Peggy," "The Truth," "The Barrier," "Angela," "Lady Barbarity," "Mrs. Dot" and "Penelope." She reappeared in New York in November, 1903, in "The Marriage of Kitty," and in April, 1905, in "The Freedom of Suzanne."



# July 16

# Grace Fox

**G**RACE FOX'S stage career is rather an unique one, having been passed almost exclusively in Corse Payton's Stock Company, eighteen consecutive years in all. When this actor was touring the "ten-twenty-and-thirty" circuits, she was prominently placed in his support, and since the fall of 1900, regularly each season, without interruption, she has played leading heavy rôles with Mr. Payton's stock organization, at his Brooklyn theatre. With a change of bill each week and two performances daily, it can readily be seen that Miss Fox has been rather a busy person during her career behind the footlights. Naturally enough, she has gained a most remarkable repertoire of important parts, and a few of her most successful rôles are chronicled herewith: Kundry in "Parsifal," Gretchen in "Rip Van Winkle," Nisbe in "A Night Off," Roxy in "Pudd'nhead Wilson," the Duchess in "The Sporting Duchess," Henriette in "The Two Orphans," Mrs. Eryllyn in "Lady Windermere's Fan," the Widow Opdyke in "The Henrietta," Lady Eastney in "Mrs. Dane's Defense," Miss Godesby in "The Climbers," Antoinette in "The Prisoner of Zenda," Mrs. Vidal in "Raffles," Claire Forster in "The Woman in the Case," Mrs. Wilmore in "The Hypocrites," the Princess of Eboli in "In the Palace of the King," Malena in "The Road to Yesterday," the Countess Mirtza in "The Great Ruby," Rosy-Sky in "The Darling of the Gods," Mrs. Leflingwell in "Mrs. Leflingwell's Boots," Helena in "A Midsummer Night's Dream," Celia in "As You Like It," Nerissa in "The Merchant of Venice," Emilia in "Othello," Lady Capulet in "Romeo and Juliet" and the Player Queen in "Hamlet"—and over ten times as many more. A monstrosly busy actress is Grace Fox.

**N**ANETTE COMSTOCK, perennial ingénue and most delightful actress, was born in Albany, N. Y., in which city she received her education.

She came to New York in the late '80's, with the intention of becoming an actress, and secured her first engagement with Hoyt's "A Hole in the Ground," playing the Telegraph Operator. She then became a pupil at the Palmer-Boucicault School of Acting, but after a few months she joined Nat C. Goodwin in "A Gold Mine." Miss Comstock then appeared with Kate Claxton in "Bootles' Baby" for a short time, and was next in "Shenandoah" for two seasons. She was leading lady with W. J. Scanlan in "Mavourneen," appearing with him at the time of his tragic end, and was then at the Standard Theatre in "The Family Circle" and "No. 3 A." She was in the original cast of "Charley's Aunt," at the Standard, followed by a London engagement in "The Girl I Left Behind Me." After this she was with Joseph Jefferson, as Bertha in "The Cricket on the Hearth"; with Henry Miller in "Heartsease"; with John Hare in "A Bachelor's Romance," in London, and with Sol Smith Russell in the same piece in this country; with Wilton Lackaye in "Charles O'Malley," with Charles Dickson in "Mistakes Will Happen" and in a revival of "Shenandoah." Just to prove Miss Comstock's capacity for hard work, one has but to quote a complete list of her recent achievements, as follows: 1899-00, with Otis Skinner in "The Liars" and "Prince Otto"; 1900-01, co-starring tour, with Howard Kyle, in "Nathan Hale" and in "Lovers' Lane"; 1901-02, with John Mason in "The Altar of Friendship," Henrietta Crossman in "Joan o' the Shoals" and William Collier in "The Diplomat"; 1902-03, with Mr. Skinner in "Lazarre"; 1903-04, with Mr. Collier in "Personal," Dustin Farnum in "The Virginian" and Mr. Collier in "The Dictator"; 1904-05, starring tour in "The Crisis"; 1905-06, with Raymond Hitchcock in "The Galloper" and the London production of "The Lion and the Mouse"; 1906-07, with Mr. Collier in "On the Quiet" and "Caught in the Rain"; 1907-08, she was not seen on the stage at all; and, 1908-09, she starred briefly in "Jet" and was then with Robert Hilliard in "A Fool There Was."



**L**AURENCE HOUSMAN, the distinguished English writer, whose books of verse and prose have made such an irresistible appeal, has turned

his hand to good account upon at least two occasions in contributing his share towards the stage literature of England, and, as he scored more than an average success in each instance, he should be encouraged to make more frequent efforts in the playwriting line. Mr. Housman's first effort at wooing the dramatic muse was a Christmas Pierrot play entitled, "Prunella," 1904, written in collaboration with H. Granville Barker, and produced on December 23d, of that year, at the Court Theatre, with Mr. Barker as Pierrot and Thyrsa Norman in the title rôle. This play was subsequently revived at this same playhouse on April 24, 1906, with W. Graham Browne and Dorothy Minto in the leading parts, and it was brought forward a third time on May 7, 1907, with these same two players at the helm. Mr. Housman's next dramatic effort was\*to provide the lyrics for Liza Lehmann's music in the operatic version of "The Vicar of Wakefield," produced at the Prince of Wales' Theatre on December 12, 1906, with David Bispham as Dr. Primrose. Thus encouraged, it seems as though Mr. Housman might make a more frequent appeal across the foot-lights. He writes in a charming, lyrical vein, in both his verse and prose efforts, and he should have little difficulty in injecting this same spirit into his dramatic works.

**S**IDNEY CUSHING (formerly known to the footlights as Sidney Irving) is coming to the fore with great rapidity these days as a young juvenile actor of considerable promise, and the seasons to come should find him enrolled among the cleverest of our younger set of juvenile men. He has youth, a good appearance and considerable talent as his most valuable assets, and it would appear as though it lies solely within himself to win a really prominent name and reputation. A native of Chicago, Ill., Mr. Cushing has been actively concerned in theatricals for about seven years, one of his first engagements being in Liebler and Co.'s production of "The Christian." He was next seen with William Beach in "Toll Gate Inn," and then appeared in vaudeville in a dramatic sketch. It was the season of 1902-03 that Mr. Cushing began to make real headway in his profession, appearing that year as leading man with Gertrude Coghlan in "Alice of Old Vincennes." He started out, the fore part of the next season, with Sadie Martinot in "The Second Mrs. Tanqueray," and was then with Rose Coghlan in "The Greatest Thing in the World." The season after this he was first with the Grand Opera House Stock, New Orleans, then appeared at the Princess Theatre with Walter Perkins in "Who Goes There?" and was at the American with the Fawcett Stock in "Romeo and Juliet." The season of 1905-06, Mr. Cushing was a member of John Drew's company, appearing at the Empire as Thomas Hibbard in "De Lancey," and the season following he was first with Edward Abeles in "Brewster's Millions," and then took up the part of Reginald Crosby in "The Daughters of Men." Mr. Cushing began the season of 1907-08 as Mr. Hall in "Artie," later rejoining the cast of "Brewster's Millions." He was seen on tour, 1908-09, with Guy Standing and Theodore Roberts in "The Right of Way."



July 20

Josephine Bartlett

**T**HE name of Josephine Bartlett will always be more or less intimately associated with that of the once famous light opera organization, The Bostonians, with which she was associated for so many years, and now she appears to be in a fair way to become equally as identified with Fritzi Scheff's company. As a matter of fact, aside from brief summer engagements, this clever singer has been seen with but two organizations within the past twenty years, something of a record and certainly speaks volumes for Miss Bartlett's talents and dependable qualities. One of eight children of Elias Lynn, himself a music teacher and instructor, and a sister of Jessie Bartlett Davis, Miss Bartlett is the possessor of an exceptionally good contralto voice and had she not early in her career been cast for character rôles there is every reason to believe that she would have achieved a place in the stage world quite equal to that of her late lamented sister. Miss Bartlett, after considerable concert and opera experience, began her term with The Bostonians in 1888, remaining upon their roster until the spring of 1903, the following being a few of her best known parts: Dame Durden in "Robin Hood," Dame Prudence in "A Maid of Plymouth," Hepzibah Small in "The Ogallallas," Felecie in "Prince Ananias," Dame Kieft in "The Knickerbockers," the Mother Superior in "The Serenade," Ortensia in "The Viceroy" and Dame Durden in "Maid Marian." Miss Bartlett began her association with Fritzi Scheff the season of 1903-04, continuing in her support ever since, singing the following rôles: Eva in "Babette," Mrs. Oldfield in "The Two Roses," Marshalshi in "Fatinitza," Aurora in "Giroflé-Girofla," Peronella in "Boccaccio," Madame Cécile in "Mlle. Modiste" and Mother Justine in "The Prima Donna," in each of which she was most admirable.

CHAUNCEY OLCOTT, whose popularity with a certain class of theatre-goers continues unabated season after season, has had a more varied and active career than most people imagine. He was born in Buffalo, N. Y., and received his education at the public schools in that city. When a youth of twenty and the possessor of an excellent tenor voice, he made his first stage appearance, as a ballad singer, with Emerson and Hooley's Minstrels, remaining with this organization two years, and he then appeared with Haverly's Minstrels. After an engagement with the Concross Minstrels in Philadelphia, he gave up this line of work, and in the spring of 1886 was seen at the Union Square Theatre as Pablo in a comic opera entitled "Pepita," in which Lillian Russell sang the title rôle. Mr. Olcott then joined Denman Thompson, to play Frank Hopkins in "The Old Homestead," an engagement lasting two years, and he was next principal tenor with the Duff Opera Company for a season, singing Ralph Rackstraw in "Pinafore" and Nanki-Poo in "The Mikado." He spent the season of 1891-92 on the London stage, appearing at the Criterion Theatre in "Miss Decima," and at the Prince of Wales' in "Blue Eyed Susan." Returning to this country, Mr. Olcott was selected by Augustus Pitou to be successor to W. J. Scanlan in the Irish dramas and, since the fall of 1892, he has been a big favorite throughout the country as an exponent of Irish plays, appearing in the following plays: "Mavourneen," "The Irish Artist," "The Minstrel of Clare," "Sweet Inniscarra," "A Romance of Athlone," "Garret O'Magh," "Old Limerick Town," "Terence," "Edmund Burke," "Eileen Asthore," "O'Neill of Derry" and "Ragged Robin."



GUS ELEN is one of the particular pets of the London music-hall world, his vogue being of tremendous proportions upon the other side of the Atlantic, but it must be said in all truth that he didn't create any great upheaval along Broadway upon the occasion of his American début, in the fall of 1907. But Mr. Elen's act is so essentially English that he could scarcely expect to be greeted with the same enthusiasm here as that accorded him at home. He opened at the New York Theatre on September 9, 1907, remaining a fortnight, after which he made a hasty trip over the country. As a singer of coster and cockney songs, he is certainly in the front ranks, and it is easy to understand his popularity upon English soil. Mr. Elen began his stage career in 1882, starting out in rather humble surroundings as a music-hall entertainer, beginning as an eccentric character comedian and negro sketch artist. He has continued in the halls ever since, soon taking up the style of work for which he has now become famous, and his salary is said to be one of the largest in his field of endeavor. Mr. Elen has played as long as three consecutive months at one London hall, and his name is a household word throughout the provinces as well. He sings his unique songs in a highly diverting fashion, with all the quaint coster touches, and his success on the other side is a fitting tribute to one who is an artist in his line.

# July 23

# Charles Fulton

**C**HARLES FULTON is an English actor of considerable repute, one who has been doing most admirable work on the London stage the past few years, and he would be a welcome visitor if he should elect to come to America for another visit. He appeared in New York many years ago as a member of Wilson Barrett's company, during that actor's first tour here, and he was here again as recently as the fall of 1907, when he was at the Knickerbocker in "The Evangelist," of brief and unhappy memory. Mr. Fulton began his career in Mr. Barrett's support in 1883, his first rôle being Symachus in "Claudian," and he remained with that actor a number of years, touring this country the season of 1886-87. In 1890 he became a member of Mrs. Langtry's company and a short time after was with E. S. Willard in "Judah." He made a big success in the London production of "Men and Women" and was identified with the Adelphi melodramas during the Terriss-Millward reign. He was a member of Frohman's company at the Duke of York's for two years in "The Adventure of Lady Ursula" and "The Christian." He was then with Beerbohm Tree in "Herod," George Alexander in "If I Were King," E. S. Willard in "The Cardinal" and Ida Molesworth in "The Sword of the King." He scored probably his greatest success in the fall of 1905 as Sergeant Volkhart in "Lights Out," at the Waldorf Theatre. Since returning to London, his most notable work has been done in Bernard Shaw's "Getting Married."



# July 24

# William Gillette

**B**OTH as an actor and a playwright William Gillette occupies an unchallenged position on the American stage and it is almost dealing in superfluities to speak of his great success. Born in Hartford, Conn., educated there, in New York and Boston, Mr. Gillette determined to become an actor while a schoolboy. After several short and inglorious attempts in the West, he began his stage career on September 15, 1875, with the stock at the Globe Theatre, Boston, followed by stock terms in Cincinnati and Louisville. In June, 1881, he was at the Madison Square Theatre in "The Professor" and next toured in "Young Mrs. Winthrop." After this came engagements in "The Private Secretary" and "Held by the Enemy" and for a long time ill-health made him a recluse in the pine woods of North Carolina. Mr. Gillette returned to his professional labors in 1894 and he has been a star ever since, appearing in "Too Much Johnson," two seasons; "Secret Service," three; "Sherlock Holmes," four; "The Admirable Crichton" and "Clarice," two each, in all of which, save "Crichton," he has appeared in London, and he is the author of all these, again save "Crichton." In addition to these he has also written "The Professor," "Esmeralda," with Mrs. Burnett, "The Private Secretary," from the German; "Held by the Enemy," "She," from the novel; "A Legal Wreck," "All the Comforts of Home," from the German; "Mr. Wilkinson's Widows," "Settled Out of Court," from the French; "Ninety Days" and "Because She Loved Him So," from the French. During 1908-09, he starred in Bernstein's "Samson." Mr. Gillette acts and writes in much the same vein, easy, graceful and without apparent effort.

**N**AT C. GOODWIN has been actively engaged in theatrical affairs for thirty-five years, and from the very first moment of his appearance behind the footlights he has been one of the greatest popular favorites the stage has ever known. And for over four-fifths of this time he has starred at the head of his own company, too. Born in Boston, Mass., and educated there and at Farmington, Me., Mr. Goodwin started out in life in the counting-room of a Boston dry-goods firm. He gave this up almost immediately, however, to embark upon a theatrical career, making his *début* at Howard's Athenaeum, Boston, March 5, 1874, as a newsboy in "Lost in New York," also giving imitations of famous actors. He made a tremendous hit with this latter and for several years flourished as an imitator, at the same time appearing in New York and Philadelphia in the burlesques of "Black-Eyed Susan," "Sketches in India," "The Little Rebel" and "Stage Struck." In 1876, he was seen in "Evangeline," in which he continued two years. Mr. Goodwin then started out in a stellar capacity, and for ten years was seen in a round of burlesques and farces, such as, "Cruets," "Hobbies," "The Member for Slocum," "Those Bells," "Warranted," "Confusion," "The Skating Rink," "A Terrible Time," "Little Jack Sheppard," "Turned Up," "Big Pony" and "Lend Me Five Shillings," and also, during the season of 1882-83, he appeared with Edwin Thorne in "The Black Flag." Mr. Goodwin then abandoned the farce and extravaganza style of entertainment and, beginning in 1889, offered more legitimate plays, the following being a complete list of all his stellar vehicles since that time, irrespective of many one act plays which he has produced from time to time: "A Gold Mine," 1889; "The Nominee," 1890; "A Gilded Fool," 1892; "In Mizzoura," 1893; "David Garrick" and "Ambition," 1895; "The Rivals," 1896; "An American Citizen," 1897; "Nathan Hale," 1898; "The Cowboy and the Lady," 1899; "When We Were Twenty-one," 1900; "The Merchant of Venice," 1901; "The Altar of Friendship," 1902; "A Midsummer Night's Dream" and "My Wife's Husbands," 1903; "The Usurper," 1904; "The Beauty and the Barge" and "Wolfville," 1905; "The Genius," 1906; "What Would a Gentleman Do?" and "The Master Hand," 1907; "The Easterner," and "Cameo Kirby," 1908; and "A Native Son," 1909. Mr. Goodwin has paid four professional visits to London: in 1890, in "A Gold Mine"; in "The Cowboy and the Lady" and "An American Citizen," 1899; in "When We Were Twenty-one," 1901; and "A Gilded Fool" and a revival of "An American Citizen," in 1906. He also starred for a brief time in Australia in 1896. Mr. Goodwin is an accomplished, finished actor, particularly at home in comedy rôles, and a great pity it is that he has such difficulty in securing an acceptable starring vehicle these days.



ONE of America's most popular theatrical managers and with an enviable record of successes to his credit, David Belasco has made a courageous fight for an independent position in the world of theatres and has met with success such as few can boast. He was born in San Francisco, a son of Humphrey and Rena (Martin) Belasco, and received his education at Lincoln College. While still in his teens he became call-boy at Baldwin's Theatre, San Francisco, and several years later was stage director at this same house. Mr. Belasco came East in the early '80's as stage director for the Mallory Brothers, at the Madison Square Theatre, and in 1887 he moved over to the Lyceum Theatre in a like capacity for Daniel Frohman. Shortly after this he embarked upon ventures of his own, gaining greater fame each season, until now he is manager of two New York theatres, the Belasco and Stuyvesant, and of three of our most successful stars, David Warfield, Blanche Bates and Frances Starr. Mr. Belasco has also been most energetic in the playwriting line, a few of his most popular plays being "La Belle Russe," 1882, and "Valerie," 1886, for Wallack's Stock; "May Blossom," 1884, for Madison Square Stock; "The Wife," 1887; "The Charity Ball," 1889, and "Lord Chumley," 1888, each written in collaboration with the late W. C. De Mille, the first two for the Lyceum Theatre Company and "Chumley" for E. H. Sothorn; "Men and Women," also with De Mille, 1890, for Frohman's company; "The Girl I Left Behind Me," with Franklyn Fyles, 1893, and "The Younger Son," 1893, for the Empire Theatre Company; "The Heart of Maryland," 1895, for Mrs. Leslie Carter; "Zaza," from the French of Berton, 1898, for Mrs. Carter; "Naughty Anthony," 1900, special production; "Du Barry," 1901, for Mrs. Carter; "The Darling of the Gods," with John Luther Long, 1902, for Blanche Bates; "Sweet Kitty Bellairs," 1903, for Henrietta Crosman; "Adrea," with Mr. Long, 1905, for Mrs. Carter; "The Girl of the Golden West," 1905, for Miss Bates, and "The Rose of the Rancho," with Richard Walton Tully, 1906, for Frances Starr. Within the past two years, Mr. Belasco has produced several most successful plays in which he had no hand in the writing.



THE plays of George Bernard Shaw have enjoyed a marvelous vogue in both London and New York during the past four years, and 'tis a peculiar thing that previous to this, though several of them reached an actual stage presentation, none of his plays were ever received cordially. But the recent impetus has given him an unquestioned position, his plays are constantly sought after nowadays (though it may be questioned if many of his auditors have any notion of what he's talking about), they are argued over and discussed wherever civilized people congregate, and, in fact, he has been the fad of the hour since he started upon fame's pathway—all of which Mr. Shaw will tell you amuses him vastly though, between ourselves, he is really immensely pleased. He was born in Dublin, Ireland, but went to London to live when a youth of twenty. He was a newspaper writer in those days, was first art critic on one London paper for four years, and then became musical critic on another. His reviews and essays attracted any amount of attention, and he has stood sponsor for three novels, "The Irrational Knot," "Love Among the Artists," and "An Unsocial Socialist." The list of plays that Mr. Shaw has turned out includes, "Candida," "You Never Can Tell," "Mrs. Warren's Profession," "The Man of Destiny," "How He Lied to Her Husband," and "John Bull's Other Island," all produced in this country by Arnold Daly; "Arms and the Man," first produced by Richard Mansfield, and afterwards by Mr. Daly; "The Devil's Disciple," which Mr. Mansfield brought out originally and Henry Miller and Margaret Anglin afterward revived; "Man and Superman," produced by Robert Loraine; "Cæsar and Cleopatra," produced by Forbes Robertson and Gertrude Elliott; "Captain Brassbound's Conversion," which both Elsie de Wolfe and Ada Rehan promised to do but Ellen Terry finally put on; "Widowers' Houses," done by Herbert Kecey and Effie Shannon; "Major Barbara," which Annie Russell played in London exclusively; and "The Philanderer," "The Doctor's Dilemma" and "Getting Married," none of which have had a hearing upon the American stage as yet.



**M**ARIE V. FITZGERALD, who is rapidly becoming a conspicuous figure in the world of art and letters and who has set a standard of excellence in her work that will be most difficult for others to follow, has made a niche for herself in the stage world peculiarly her own, there being a strongly individual touch about everything she does which long ago placed her in a class by herself. Though a Brooklyn girl by birth, Miss FitzGerald has lived all her life in New York City, gaining her schooling at a Canadian convent and the Normal College, and she has been engaged in newspaper and literary pursuits for the past half dozen years. With little thought of embracing a writer's profession for other than a mere pastime, Miss FitzGerald began her career on the staff of *The Evening Telegram*, writing notes of feminine interest. She soon left this paper to become Art Editor upon the *Brooklyn Standard Union*, where she promptly became a figure of great import in art circles by the fearlessness, the consummate truth and unwaveringly faithful analysis, both harsh and kindly, with which she wielded the critical scepter. The stage having long had a fascination for her; indeed, many there are who claim that in Miss FitzGerald literature has robbed the stage of a shining light, she determined to conquer the field of feminine press agency, in which line the number of successful members of her sex may be counted upon the fingers of one hand. She started in this profession as representative for the Spooner Stock Company, and within three months' time this organization was more read and talked about than any other of its kind in the country. Such ability as Miss FitzGerald possesses was not meant to have its outlet off Broadway, so the season of 1907-08 she acted as publicity promoter for Percy G. Williams' five Greater New York theatres, with headquarters at the Colonial, and scarcely a day passed but what some original story of the Williams' houses was seen in print. Having proven victorious in three distinct fields, Miss FitzGerald went to London, in July, 1908, and during her stay there her apartments at the Savoy Hotel were the center of the smart, artistic English set and many were the overtures made her to remain permanently upon John Bull's Island. But this brainy and talented girl had another and more ambitious goal in view and she returned home the following November, having now invaded the ranks of playwrights, in which she is bound to make her mark. Thus far Miss FitzGerald has stood sponsor for two plays, "The Question Is" and "Woman and Why," smart, up-to-date comedies, both of which are now being seriously considered for production, the latter by one of our most famous feminine stars. When she entered the arena of public workers, Miss FitzGerald promptly discarded the word "fail" from her vocabulary and certainly her subsequent performances have amply justified such an act, more power to her!



# July 28

# Mary Anderson

WHEN Mary Anderson retired from the stage few people thought that she would remain away from the footlights for any great length of time, but it is now twenty years since she appeared professionally and, despite the most alluring offers, she cannot be persuaded to resume her career again. Miss Anderson was born in Sacramento, Cal., but when she was a year old her family moved to Louisville, Ky. Here she grew into womanhood, receiving her education at the Ursuline Convent and at a school kept by nuns. While a very young girl she determined to become an actress, and was greatly aided in her resolve by her stepfather, Dr. Hamilton Griffin, himself a Shakespearean student, who helped her in every way and sought the best teachers for her. Finally, when she was sixteen, she made her début as Juliet, at a benefit matinée, at McCauley's Theatre, Louisville, on November 27, 1875. She made such an impression that she obtained a regular engagement at that theatre, opening January 20 of the next year. This was followed by stock engagements in the leading cities of the West, and a starring tour through the South. She made her début in New York on November 12, 1877, at the Fifth Avenue Theatre, as Pauline in "The Lady of Lyons." From this time forth she was greeted with acclaim everywhere and for eleven years was a leading exponent of the classic drama, her popularity being as great in England as in her native land, a few of her most successful rôles being Juliet, Rosalind, Lady Macbeth, Parthenia, Galatea, Pauline, Meg Merrilies, Evadne, the dual rôles of Hermione and Perdita, and Clarice in "Comedy and Tragedy," which W. S. Gilbert wrote specially for her. Miss Anderson made her last public appearance in Washington, D. C., in March, 1889, and on June 17, 1890, she married Antonio F. de Navarro in England, in which country she has since made her home. She has two children, a son and a daughter, has a beautiful country home, occasionally participates in charity concerts, and declares that nothing could induce her to take up her stage work again.



# July 29

# Vira Stowe

VIRA STOWE has met with uncommonly good fortune during her brief stage career, playing only important parts from the beginning and only under our best managers. A Massachusetts girl by birth, hailing from Newtonville, she was educated at Wheaton Seminary and entered the class of 1908 at Vassar, where she took an active part in the dramatic work. In the spring of 1907, Miss Stowe made her début as a full-fledged professional, appearing with the Birdsall Stock Company, Newark, N. J., playing such parts as Dora Prescott in "Men and Women," Sophie in "Leah Kleschna," Orange Moll in "Mistress Nell" and Evangeline Bender in "All the Comforts of Home." Miss Stowe divided the season of 1907-08 between two important Broadway productions, "Artie," in which she created the heroine, Mamie Carroll, and "Twenty Days in the Shade," where she was quite a pretty and attractive Denise. This past season she was Rose Carlisle in "Lady Frederick," in the support of Ethel Barrymore. There are few young players who have a more roseate professional beginning than Miss Stowe and here's the hope that all will be plain sailing for her during the rest of her career.

A BUSY and energetic figure in the theatre world is Harrison Grey Fiske, dramatic editor and theatrical manager, and he is especially to be commended for encouraging the American-made play. Mr. Fiske was born at Harrison, N. Y., educated privately, with two years in the New York University. He began his journalistic career as editorial writer and dramatic critic upon the Jersey City Argus, and was later on the New York Star. In the autumn of 1879 he bought an interest in the New York Dramatic Mirror, the well-known stage weekly, was placed in charge of it, and in less than ten years he became sole proprietor of the paper, which he has conducted along most fearless and independent lines ever since. In March, 1890, Mr. Fiske married Minnie (Maddern) Davey, the famous actress, and in 1896 he became manager of her starring tours, which arrangement has lasted ever since. In 1901 he leased the Manhattan Theatre, making many important productions there, for five years, in most of which Mrs. Fiske was the central figure, and her presence and influence were largely felt, especially in the matter of stage direction, in those plays which her husband produced and she was not actively concerned. Mr. Fiske rescued Bertha Kalich from the East Side and made an English-speaking actress of her, for which we should be truly grateful, and while many of his amusement enterprises have fallen by the wayside, they have always been characterized by a sincerity of purpose and laudable attempt that deserve commendation in themselves.



THOUGH J. I. C. Clarke has not been a particularly active dramatist, the half dozen plays that have come from his pen have been rather above the average in literary value and while none of them were pronounced dramatic successes, neither were they complete failures, by any manner of means. Mr. Clarke was born in Kingstown, Ireland, educated abroad and came to America at the age of two-and-twenty. He has been interested in literary affairs all his life as editor, author and playwright, and his career has been one of great activity. He was on the editorial staff of the New York Herald for thirteen years and in a like capacity on the Journal for twelve years. As a playwright, Mr. Clarke's first conspicuous effort was a modern play—"Heartsease," written in collaboration with Charles Klein, produced in Chicago in 1896 by A. M. Palmer's Stock, headed by Henry Miller and Blanche Walsh. It was not a success, but the piece was immediately rewritten, the period being changed to 1785, and Mr. Miller made his stellar début in the spring of 1897, being highly successful. After this came "For Bonnie Prince Charley," from the French, 1897, for Julia Marlowe; a dramatization of "The First Violin," 1898, for Richard Mansfield; a dramatization of "Her Majesty," 1900, for Grace George; "Lady Godiva," 1902, produced by Sarah Truax and the Harry Davis Stock, Pittsburg, and a dramatization of "The Prince of India," 1906, produced by Klaw and Arlanger.



AUGUST



A RECENT addition to the ranks of Broadway leading men, one destined to occupy a permanent place in the affections of New York theatregoers, is Augustus Phillips. By a series of admirable performances in the leading rôles with the Spooner Stock Company, at Keith and Proctor's Fifth Avenue Theatre, he has proven his right to be numbered among our most earnest, conscientious players, one with a thorough, complete knowledge of all the finer technicalities of stage art, and his professional future is assuredly a roseate one. It is a rather remarkable coincidence, and one that pays a fitting tribute to his ability as an actor that during his entire career of a dozen years and more, Mr. Phillips has played under practically but two managements—his own and that of Mrs. Mary Gibbs Spooner. An Indiana boy by birth, born in Rensselaer, Ind., Mr. Phillips made his début in the early '90's in the support of his brother, who was a well-known repertoire star throughout the West. Two years in these surroundings and he branched out as a star upon his own account, appearing the season of 1896-97 at the head of Phillips' Ideals. Though he won great favor and popularity at the head of his own organization,



Mr. Phillips received so advantageous an offer from Mrs. Spooner to become leading man of her forces that he gladly gave up stellar honors to play opposite Edna May Spooner, joining this company in 1897. From that time on Mr. Phillips has played all the leading rôles with the Spooner organization, appearing first with them on tour, then during the long and successful reign in Brooklyn, finally to come into their own as acknowledged Broadway favorites at Keith and Proctor's Fifth Avenue Theatre. Unquestionably much of the great success that the Spooners have enjoyed lies upon the shoulders of their principal masculine player, an appreciation which Mr. Phillips accepts all too modestly, and his repertoire of leading parts has attained proportions that many a Broadway star might envy. Among some of his most successful rôles, one might mention: Svengali in "Trilby," Sydney Carton in "The Only Way," Augustus Billings in "Too Much Johnson," Lord Wheatley in "Phroso," Gavin Dishart in "The Little Minister," Romeo in "Romeo and Juliet," Basil Jennico in "The Pride of Jennico," Lord Algy in "Lord and Lady Algy" and the title rôles in "Captain Lettarblair" and "Faust." As the Spooner Stock Company dissolved in the spring of 1908, this past season Mr. Phillips toured most successfully, under the Shubert management, as Jules Baenbien in "The Wolf."

WILLIAM A. NORTON has come rapidly to the fore during his few years behind the footlights, and for the past five years he has been one of the special favorites of the New York stage, during which time he has played over two hundred rôles in the metropolis. He is a thoroughly earnest and sincere young actor, with only the highest aspirations, and he gives every promise of enjoying a conspicuously successful and happy stage career. A native of Troy, N. Y., Mr. Norton, after the usual vicissitudes of the stage aspirant, received his first New York opportunity, the season of 1904-05, as a member of Keith and Proctor's Stock Company, with which he remained four consecutive seasons, one each of at the Fifty-eighth Street and Fifth Avenue theatres and two at the One Hundred and Twenty-fifth Street house. During this time he gained an invaluable repertoire of leading heavy rôles, being especially successful as Zakkuri in "The Darling of the Gods," Louis XI. in "If I Were King," Jean Hugon in "Audrey," Sam Coast in "Her Own Way," Jack Rance in "The Girl of the Golden West," the Marquis of Steyne in "Becky Sharp," Iago in "Othello," Roul Berton in "Leah Kleschna" and Alec in "Tess of the D'Urbervilles," of which last the well-known critic, Acton Davies, said of him: "To score in the rôle of Alec, with all the memories of the late Charles Coghlan's great performance of this rôle still fresh in the public's mind, is no sinecure, but Mr. William Norton scored a real hit in this rôle. Here's a young actor who is worth watching." After leaving the Proctor forces, in the



summer of 1908, Mr. Norton was specially engaged by Mrs. Fiske to play the rôle of Peter Mortensgard in Ibsen's "Rosmerholm," in which he was most successful on the Pacific coast. He toured the greater part of the season of 1908-09 as William MacDonald in "The Wolf," under the management of Sam S. and Lee Shubert, Inc. In the spring of 1909, he reappeared upon the New York stage, at Wallack's Theatre, as Richard Holmes in "The Game of Love." Mr. Norton, thoroughly reliable and conscientious actor that he is, may always be depended upon to render a good account of himself in any character, no matter how difficult or complex, and this explains why there is always such a ready demand for his services.



Let come what will, I mean to bear it out,  
 And either live with glorious victory,  
 Or die with fame, renown'd for chivalry.  
 He is not worthy of the honey-comb,  
 That shuns the hive, because the bees have stings.  
 —Shakespeare.



DURING the season of 1906-07 Francis Byrne proved beyond a doubt his right to be classified as one of the foremost juvenile actors of the younger generation and by his performance of Dick Crawford in "The Chorus Lady," with Rose Stahl, won the highest meed of praise from press and public alike. It was not an especially pleasant part to play, one that could have easily been overdone, but he brought to it an air of youthful ingenuousness most refreshing and thoroughly in keeping with the character, which fact many other actors would have overlooked, for it was technically a "heavy" rôle. Mr. Byrne is a New Englander by birth, his home being in Newport, R. I., and his first stage engagement was in Modjeska's company where he received a most excellent training. After a few weeks in small parts he was promoted to the juvenile rôles, playing Gaston in "Camille," Max in "Magda," Lucio in "Measure for Measure," and Sebastian to Modjeska's Viola in "Twelfth Night." This was followed by engagements in "The Sporting Duchess," with Daniel Frawley's company on the Pacific coast, as leading juvenile and in the leading part in "Way Down East." Beginning with the season



of 1901-02, Mr. Byrne began a four-years' contract with Charles Frohman, appearing the first season with Ethel Barrymore in "Captain Jinks of the Horse Marines," the second as leading man in "Sky Farm," the third with Maude Adams in "The Pretty Sister of Jose," and the fourth as the reporter in "The Other Girl." The season of 1905-06 he was leading juvenile man of the Empire Stock, Boston, playing such parts as Edward Falkner in "The Liars," Captain Heartsease in "Shenandoah," Matthew Leigh in "Rosedale," De Varville in "Camille," Tranio in "The Taming of the Shrew," and Robert Gray in "The Wife," after which came his successful term with Miss Stahl. After two seasons in the support of this actress, he was seen, during 1908-09, first with Robert Edeson in "The Call of the North" and then in "The Third Degree," later rejoining Miss Stahl's company for her London engagement in "The Chorus Lady." Mr. Byrne's development has been gradual, but none the less positive and assured, with each successive season and his future certainly appears a bright one.

LOIS FRANCES CLARK, who has long been a particular favorite with Broadway theatregoers, is one of our most finished and reliable character actresses and the rare artistic skill with which she handles each of her various parts has practically placed her in a class alone. There is a wonderful touch of individuality about her acting that at once proclaims her to be the clever artiste she is, and with many adroit shadings and really brainy interpretations, she may always be relied upon to more than hold her own in any cast, no matter of what stellar variety. This fact was most clearly demonstrated during the two seasons that Miss Clark played Mrs. Whitefield in Bernard Shaw's "Man and Superman," in which nearly all the players were of the stellar class. Her work in this part was a positive triumph in its way, she having a thorough grasp upon the subtle, delicate Shawisms that at once made her Mrs. Whitefield a delight. The scene in the last act between Miss Clark and Robert Loraine was one of the most entertaining and delightful things in the play and she never made her exit from this scene without an outburst of applause. The part, however, in which Miss Clark is probably best known to Broadway theatre lovers is that of the Widow Cullum in "David Harum," which she played for over three years in the support of William H. Crane. Her wistful, pathetic portrayal of the poverty-stricken old widow was a gem of its kind and left quite as firm an imprint upon one's mind as did Mr. Crane's work itself. She employed a wealth of characterization in the rôle that brought it conspicuously to the fore and her success was easy to understand. In the support of Henry V. Donnelly and Eddie Girard she was signally successful as Tilly in "My Friend from India," and another of her personal hits was as Helma in "What Happened to Jones," succeeding Madame Cottrelly. Previous to this Miss Clark had made quite a hit with Jacob Litt's company as Kitty Coyle in "The Woman in Black," and she is also well remembered for her Mrs. Latimer in the prologue of "That Man and I," supporting Robert Hiliard. Her most recent Broadway success was at Daly's, as Abbie in "Myself-Bettina," in the support of Maxine Elliott, and she gave a most effective and faithful picture of a rather sharp-tongued New England domestic. Miss Clark, who, by the bye, is a much younger and a most attractive looking woman away from the footlights, is richly deserving of the success she has won, and she certainly has a brilliant, happy outlook in her own particular field of character work.



Amidst the dull cares that surround us in life,—  
 In the moments of bliss that illumine our way,—  
 When the bosom is torn with contention and strife,  
 Or thrill'd with delight at the scenes we survey,—  
 Oh! blest is the man, who can freely repose  
 In the heart of a friend all his joys and his woes!

—J. T. Watson.

**W**ALTER HALE, by a long series of consistently good portrayals on the New York stage, has been given a place in the front ranks of our most popular actors of leading and heavy rôles. He is an exceptionally clever actor, blessed with magnetism and good looks, and his name gives an added tone to any cast in which it figures. Born in Chicago, Ill., and educated at Shattuck Military School, Faribault, Minn., Mr. Hale made his début on the stage at the age of twenty with the stock company at the People's Theatre, St. Paul, Minn. His first years behind the footlights were devoted to the support of such stars as Fanny Davenport, Sol Smith Russell and Alexander Salvini, with the Kiralfy production of "Lagardare" and with stock companies in Atlanta, Ga.; San Francisco, Cal.; and Seattle, Wash. It was the season of 1893-94 that Mr. Hale really began to attract attention in stage circles, appearing that season with Julia Marlowe. The three years following this he was a leading member of the Lyceum Theatre Company, appearing in "The Case of Rebellious Susan," "Fortune," "The Benefit of the Doubt" and "The Prisoner of Zenda." Mr. Hale then spent two years as leading man with William H. Crane, being cast in "A Virginia Courtship," "His Honor the Mayor," "Worth a Million" and "The Head of the Family," after which he was in "A Stranger in a Strange Land," and then played Edmund Burke in "Oliver Goldsmith," with Stuart Robson. He then spent a season in "Arizona," followed by a season each as leading support to Mary Manning in "Janice Meredith" and Cecil Spooner in "My Lady Peggy Goes to Town." Mr. Hale passed the season of 1903-04 with the Ada Rehan-Otis Skinner combination, returning to Mr. Crane's support the next year in "Business is Business." The following year he appeared with John Drew in "De Lancey"; the season of 1906-07, in "The Judge and the Jury," with Mr. Crane in "The Price of Money" and Mr. Crane and Ellis Jeffreys in "She Stoops to Conquer"; and 1907-08, in "The Secret Orchard," with Margaret Anglin in her special production of "The Awakening of Helena Richie" and in "The Wolf," in which he has continued ever since.



**H.** B. IRVING made his bow before an American audience the season of 1906-07, appearing for the most part in rôles made famous by his illustrious father, and he made a most excellent impression, displaying power, reserve force and admirable technical skill. It is no haphazard prophecy that he will some day, in all probability, come into glories fully equal to those of his paternal parent. Mr. Irving was born in London and grew up with the intention of becoming a lawyer. He was even specially educated with that end in view, but, naturally enough, upon attaining his majority, he made his stage début with John Hare's company, playing Lord Beaufoy in "School." He received his first Shakespearean training in Ben Greet's company, with whom he played Hamlet for the first time. Then came a season in London with George Alexander's company in "The Tree of Knowledge" and "The Ambassador" and after that he was a prominent figure in many important productions in the British capital, among some of them being "The Wedding Guest," "A Man of His Word," "The Twin Sister," "There's Many a Slip" and "The Admirable Crichton." From the spring of 1905 to that of 1906 Mr. Irving did six notable things on the London stage—played Hamlet at the Adelphi, Lieut. von Lauffen in "Lights Out" at the Waldorf, René Delorme in "The Jury of Fate" at the Shaftesbury, Roger Dautran in "Mauricette" and the title rôle in "Markheim" at the Lyric and Iago to Lewis Waller's Othello, also at the Lyric, assuredly a brilliant year. It was after this that Mr. Irving made his tour of this country, accompanied by his wife, Dorothea Baird, since when he has starred successfully in England.

VIRGINIA EARL has been a dainty figure in comic opera for a number of years and pity, indeed, that she has had so few good opportunities in recent seasons. The daughter of theatrical parents, Miss Earl entered the world in Cincinnati and began her stage career when a youngster of twelve with a juvenile opera company, touring the West. She joined the Pike Opera Company, also popular in the West in those days, after which she appeared with Hallen and Hart for two years in "Later On." After this came a tour of Australia under E. E. Rice in "Evangeline," "The County Fair," "Cinderella" and "The Corsair." Upon her return to this country Miss Earl played a short time in "A Hole in the Ground" and then was Mataya in "Wang" in the smaller cities for a season and a half. It was the next season, 1894-95, that she was seen on the New York stage, playing at the Casino, where she remained over two years, appearing in "The Passing Show," "The Merry World," "The Lady Slavey," "In Gay New York" and "The Gold Bug." It was the night of November 24, 1896, that Miss Earl first appeared at Daly's Theatre and she was there until Mr. Daly's death, appearing in "The Geisha," "Meg Merrilies," "The Wonder," "The Tempest," "The Circus Girl," "La Poupée" and "A Runaway Girl." These were the happiest days of her career and she did admirable work at Daly's. Since then she has appeared in "The Casino Girl," "The Belle of Bohemia," "The Girl from Up There," supporting Edna May, "The New Yorkers," with Dan Daly, "The Supper Club," "Florodora," a starring tour in "Sergeant Kitty," "In Newport," "Lifting the Lid" and has been in vaudeville the past four years.



## August 7

## Billie Burke

THOUGH Billie Burke has only been numbered among America's stage favorites for two years, yet during that time she has made a particularly pleasing impression, and it is quite likely that her popularity will grow the longer she remains in our midst. Born in Washington, D. C., the daughter of Thespian parents, William E. and Blanche Burke, she was educated in France. After leaving school, Miss Burke determined to follow in the footsteps of her parents and, being a fluent linguist, she sang in all the principal European music halls for several years. She made her London début at the Pavilion, scoring an immediate success. After appearing at Glasgow in the pantomime of "The Beauty and the Beast," Miss Burke was engaged by George Edwardes to support Edna May in "The School Girl," at the Prince of Wales' Theatre, this in May, 1903. She then appeared for a long time in the cast of "The Duchess of Dantzic." The season of 1905-06, she created Evelyn Ormsby in "The Blue Moon," later returning to vaudeville for a term at the Palace Theatre. The next season she played the title rôle in "The Belle of Mayfair," this being her last appearance in musical work. In April, 1907, Miss Burke appeared at the Adelphi as Miss Perceval in "Mr. George," supporting Charles Hawtrey, and two months later she was at the Vaudeville with this same star, being Madame Polacca Mojeski in his revival of "Mrs. Ponderbury's Past." It was her work in these two parts that induced Charles Frohman to bring Miss Burke to this country as leading lady for John Drew, making her début at the Empire, August 31, 1907, as Beatrice Dupré in "My Wife," her archly piquant personality, with a strong note of magnetism, making her a favorite at once, and, 1908-09, she knew even greater success as the star of "Love Watches."

LIKE so many of his fellow-countrymen, Wallace Erskine first visited America with an English company and has been part of our theatrical world ever since. It was the season of 1899-00 that the comedy, "A Little Ray of Sunshine," was sent to this country from the Royalty Theatre, London, and though the play proved to be sadly lacking, several of its actors made hits and at least two of them, Mr. Erskine and Charles Cherry, have remained here permanently. As "A Little Ray of Sunshine" only shone a short time, Mr. Erskine busied himself and secured an engagement with Charles Frohman, finishing that season in "The Surprises of Love," at the Lyceum Theatre. The next season he appeared first as the Rev. John Thorold in "Hearts Are Trumps," and was then at the Knickerbocker as Diccon in "To Have and To Hold." The season of 1901-02 he was Uncle Jason in "Alice of Old Vincennes," supporting Virginia Harned, and the year following played Hagson in "Imprudence," with William Faversham. Mr. Erskine was a member of the Proctor Stock for a long time after this, gaining a most elaborate and extensive repertoire of rôles, after which he appeared on the road with Rose Coghlan in "The Duke of Killicrankie." The season of 1906-07 he played the Earl of Huntington in "The Prince Chap," with Cyril Scott, dividing the season following between a continuation with Mr. Scott and a return to the Proctor forces and, 1908-09, he was with Eleanor Robson in "The Dawn of a To-morrow."



## August 9

## Sydney Barraclough

SYDNEY BARRACLOUGH was in America only one season, 1901-02, yet he made an excellent impression and it is rather a pity that he has not seen fit to return to our hospitable shores. He was born in York, being of Irish descent, and after an early education at Peterborough, he obtained a three years' scholarship at New College, Oxford. After his graduation he went to London and sang in "Frivoli" at Drury Lane, and "La Béarnaise" at the Prince of Wales', in both of which Marie Tempest appeared. For several years after this Mr. Barraclough appeared on the dramatic stage, touring the provinces in a variety of light comedy rôles. He then went to Paris and applied himself faithfully to the cultivation of his voice, and he reappeared on the London stage as Frank Abercoed in "Florodora." After an engagement in "The Silver Slipper" he embarked for New York in the summer of 1901 and made his bow before an American audience on September 24 of that year at Baltimore, Md., as Captain Egerton in "The Little Duchess," supporting Anna Held, and he it was who first sang the song, "Violets" in this piece. After half a season with Miss Held, Mr. Barraclough sang his original rôle in "Florodora" at the New York Theatre Winter Garden. He then returned to London and created the rôle of Gerald Treherne in "Sergeant Brue" at the Strand, followed by a touring engagement in "Kitty Grey." In 1904 he was at the London Globe with Willie Edouin and Mabelle Gilman in "Amorelle" and the next year he played in "The Gay Lord Vergy" at the Apollo. He suffered a long siege of illness some time ago and was not seen in public until February, 1909, when he appeared with Marie Dressler in her miserably unfortunate starring venture, at the Aldwych Theatre, London. Mr. Barraclough is an exceptionally clever singer, one who can also get away very nicely with the acting demands of a part, and here's hoping that with the return of his health and strength will come greater success and prosperity than he has known the last year or two.

FEW of our operatic favorites have enjoyed greater popularity than Sallie Fisher, and it is an excellent thing to note that each season finds this uncommonly clever artiste not only growing steadily in public affection and esteem, but making far greater progress along the lines of artistic endeavor. This brainy and ambitious young prima donna, whose past excellent record is merely indicative of greater future powers, has



enjoyed a meed of success that many singers fail to attain in a career twice the length of hers, and the praise that has been accorded her, all richly deserved, too, only acts as an incentive to even bigger achievements. Miss Fisher, most of whose career has been spent within the confines of Broadway, is by birth a Western girl, born on a ranch in Wyoming. Her early youth, however, was spent in Salt Lake City, Utah, singing in church, concert and amateur opera there. But she was anxious for a wider field for her talents, and naturally her thoughts turned towards a stage career. The result was that she made her debut in 1900, singing in the chorus of "The Burgomaster," followed by a season in "The Chaperons." These two years gave her an excellent preliminary training

ing, with the result that she began the season of 1902-03 in the leading ingénue rôle of Violet Smilax in "The Chaperons." A few weeks in this part and she was transferred to the prima donna rôle of Flora in "The Billionaire," supporting Jerome Sykes, playing the greater part of the season at Daly's Theatre, and it was this rôle that firmly established her in permanent Broadway favor. Miss Fisher continued in "The Billionaire" until the death of Mr. Sykes, in December, 1903, when she joined the forces of Frank Daniels. She continued as leading woman with Mr. Daniels for two and a half seasons, appearing as Euphemia in "The Office Boy" and Aurora, and later on Lady Bickenhall, in "Sergeant Brue," her singing of the song, "Dearie," in this latter piece winning an amount of public approbation such as seldom accorded even our stellar song birds, in which same stellar class, by the way. Miss Fisher should soon find herself. The season of 1906-07 she divided between Savage's production of "The Man from Now" and with Mr. Daniels in "The Tattooed Man," and the next year she was at Wallack's as Muriel Oliver in "A Knight for a Day," in which she was most happily placed. The season of 1908-09 she was prima donna in "A Stubborn Cinderella." Miss Fisher is one of our most modest and unassuming prima donnas, always preferring to stand upon her merits as an artiste, and she will unquestionably be one of the glories of our operatic stage for many years to come.

AMONG the many English importations to the American stage within the last few years, none have met with a heartier or more cordial greeting than Connie Ediss. This winsome, magnetic comédienne, with her delightful sense of humor, is one of the brilliant stellar lights that surround Lew Fields in "The Girl Behind the Counter," and her personal success in the rôle of Mrs. Schniff in this piece was one of the pleasant surprises of the theatrical season of 1907-08. A Londoner by birth, Miss Ediss made her stage début at the age of twelve in "Under the May Pole" at the Aquarium, after which she was a great favorite in the music halls for several years, being billed in those days as Connie Coutts. One night her work was observed by Ted Marks, the American manager, and so impressed was he by her cleverness that he persuaded George Edwardes to give her a trial at the Gaiety Theatre. She went on for a single performance at the Gaiety, acting as successor to Lillie Belmore in the part of Ada Smith in "The Shop Girl," and her success was instantaneous and tremendous, being retained as principal comédienne of the Gaiety forces. It was in this same piece that Miss Ediss made her début



before an American audience, appearing at Palmer's Theatre the season of 1895-96, and her singing of the ditty, "A Strawberry Mark in the Middle of My Back Was All I Got from Father," proved one of the big sensations of the day. She returned to London the year following, and for eleven consecutive seasons was practically the most conspicuous figure in the musical comedy world in the British capital, her list of personal triumphs crowding fast one upon the other. Her most notable successes during this long period were as Lady Tom in "My Girl," as Mrs. Drivelli in "The Circus Girl," as Carmenita in "The Runaway Girl" (and Londoners still talk of her singing the song, "Oh, I Love Society," in this piece), as Mrs. Bang in "The Messenger Boy" (where her "It All Comes Out in the Wash" proved another musical gem), as Bella Jimper in "The Silver Slipper," as Mrs. Malton Hoppings in "The Toreador," as Caroline Vokins in "The Orchid," as Mrs. Girdle in "The Spring Chicken" and as the Spirit of the Ring in "The New Aladdin." With the exception of "The Silver Slipper," in which she played at the Lyric Theatre, in all of the above pieces, Miss Ediss appeared exclusively at the Gaiety, and her name has become a household word with the patrons of that playhouse. Early in 1907, she made a brief tour of South Africa and then came to America to join Mr. Fields' forces. Inimitable and jolly comédienne that she is, Miss Ediss' success in America has merely proven that her type of humor makes an equally strong appeal upon either side of the Atlantic, and few players there are who can boast greater popularity or a larger following.

**P**AULINE FREDERICK, rarely beautiful and most talented leading woman, bids fair to soon achieve a place second to none in the stage firmament, for she is rapidly advancing each season and it doesn't take a far-seeing eye to prophesy starring glories for her ere many years elapse. A Boston girl by birth, Miss Frederick made her first appearance behind the footlights April 21, 1902, by singing ballads at the Boston Music Hall, being the possessor of a sweet mezzo-soprano voice. The season of 1902-03 found her enrolled as a member of "The Rogers Brothers in Harvard," and the next season she was seen in "A Princess of Kensington." She then joined the forces of Lew Fields and was a member of his company for a considerable length of time, playing in "It Happened in Nordland." Meanwhile Miss Frederick, far from satisfied with what she had accomplished, was ambitious to win a place in the legitimate drama, and the season of 1905-06 saw the realization of her dream when James K. Hackett engaged her to play the title part in "The Little Grey Lady," and the next year, still under Mr. Hackett's management, she played the leading rôle in "The Girl in White." During the season of 1908-09, Miss Frederick was placed under a lengthy contract by Charles Frohman and that season she appeared in no less than three important Broadway productions: "When Knights Were Bold," supporting Francis Wilson, at the Garrick; in "Twenty Days in the Shade," at the Savoy, and in "Toddles," at the Garrick. She made a most conspicuous success, 1908-09, by her work with William Gillette in "Samson," first playing the rôle of Elise Vernet, afterward replacing Constance Collier in the lead of Anne-Marie. Keep an eye on Pauline Frederick; she'll bear watching.



**A** YOUNG star who enjoys great popularity on that part of the theatrical map known as "the road," Jane Corcoran has been in stage harness the greater part of her life, and will some day probably win the attention of effete Broadway theatregoers, if given a worthy sort of a play. A daughter of the well-known California actress, Estha Williams, it was in the city of San Francisco that Miss Corcoran came into the world. She had considerable experience as a child actress in the West, afterward coming East to enter the Institute of Holy Angels at Fort Lee, N. J. Upon the completion of her school days, Miss Corcoran took up her stage work again, playing Tennessee in "Tennessee's Pardner," under the direction of her stepfather, Arthur C. Aiston. She played this part two years, and then came a season divided between "A Stranger in a Strange Land" and "Mlle. Fifi." After this came two more seasons in "Tennessee's Pardner." The seasons of 1901-02, Miss Corcoran created the part of Annabel Thornton in "At the Old Cross Roads," after which she became the wife of J. Emmet Baxter, a Brooklyn business man, and the stage knew her not for a year. But Miss Corcoran comes of theatrical stock, and, after a season's retirement, she again played her original rôle in "At the Old Cross Roads." The season of 1904-05, she entered the ranks of stars, and appeared for two years in "Pretty Peggy" and for one season in "The Freedom of Suzanne." In the spring of 1907, she played Cynthia Garrison in "The Man of the Hour" for a brief time, later going to London with Grace George to play Josepha in "Divorçons." Miss Corcoran, the season of 1907-08, starred on the road as Nora in "A Doll's House," and, 1908-09, she was first with Douglas Fairbanks in "All for a Girl," and later with the Wise-Fairbanks combination in "A Gentleman from Mississippi."



A TRULY remarkable figure in the theatrical firmament is Edwin Stevens, admitted to be the most versatile actor upon the American stage.

Rather a sweeping statement this, yet 'tis one borne out by facts, for times without number he has demonstrated his fitness as an operatic comedian, while few players there are who have won greater renown in dramatic rôles than he. A native of San Francisco, Cal., Mr. Stevens

started out in life as a mining engineer but, being the possessor of an exceptional baritone voice and ambitious for a stage career, he soon joined the Alice Oates Opera Company. After a season or two in stock work in 'Frisco and Portland, Ore., in which he played over one hundred and thirty rôles, ranging from grand opera to Shakespeare and from farce to musical comedy, he came East and made his New York début, at the Star Theatre, February 18, 1889, in "Said Pasha." A few months later he joined the Casino forces, where he remained a year, appearing in "The Brigands," "The Drum Major" and "Erminie." After a term in "The Sea King," Mr. Stevens became principal comedian with Fay Templeton in "Hendrik Hudson," the season of 1890-91, and the two years following this he was back at the Casino, appearing in "Poor Jonathan," "Apollo," "The Grand Duchess," "Indigo," "The Tyrolean," "Nanon" and "Nadjy."



He then played his first dramatic rôle in the East, Count Evitoff in "Gloriana" and the Major in "The Major's Appointment," after which he starred on tour in "Wang," the season of 1893-94. Mr. Stevens then played a number of brief engagements on Broadway, to wit: with the Duff Opera Company in "The Mikado"; in "Jancita," at the Fifth Avenue Theatre; in "The Twentieth Century Girl," at the Bijou; in "The Sphinx," at the Casino, and with Marie Jansen in "The Merry Countess," at the Garrick. On January 7, 1896, Mr. Stevens became a member of Daly's company, with whom he remained for over two years, including a London season, appearing in "The Two Escutcheons," "The Countess Gucki," "The Geisha," "London Assurance," "The School for Scandal," "As You Like It," "The Magistrate" and "Twelfth Night," in which he was a notable Malvolio. He was then seen in Philadelphia in the opera "1999," and for the next five years he was a member of Charles Frohman's forces, playing in "His Excellency the Governor"; with the Empire Theatre Company in "Brother Officers," "Lord and Lady Algy," "The Bugle Call" and "Diplomacy"; with Ethel Barrymore in "Captain Jinks," and William Faversham in "A Royal Rival" and "Prince Charlie." Mr. Stevens was next in "A Chinese Honeymoon," then divided the season of 1902-03 between "At the Telephone" and with Marie Cahill in "Nancy Brown"; following this with two years with Henrietta Crossman in "Sweet Kitty Bellairs"; a season divided between "The Pearl and the Pumpkin" and "The Rose of Alhambra," and next came two years as a vaudeville headliner in dramatic sketches. The season of 1908-09, Mr. Stevens was specially engaged by Henry W. Savage to create the title rôle in his New York production of "The Devil," his consummate, artistic handling of this rôle placing him for all time among New York's greatest favorites.

**E**THEL BARRYMORE now ranks with the most popular stars on the American stage, and, upon the strength of exceptional beauty, a wonderful personality and an acting talent that is constantly growing and developing, she has become one of the most notable stage figures in this country to-day. Though popular and successful in every sense, she has by no means reached her best powers yet, and there can be no question



that hers is a future that will place her name among the really great in Stageland. Miss Barrymore was born in Philadelphia, the daughter of Maurice and Georgie (Drew) Barrymore, sister to Lionel and John of the same name, niece to John Drew and first cousin to Louise Drew and Georgia Mendum. She spent her babyhood in England with her parents, returning to America with them when a child of seven, and received her schooling at the Convent of Notre Dame in Philadelphia. She made her debut on the stage January 25, 1894, in the support of her grandmother, Mrs. John Drew, playing Julia in "The Rivals." The season of 1894-95, she joined her uncle's company, with whom she remained three years, playing Kate Fennell in "The Bauble Shop," Katherine in

"That Imprudent Young Couple," Nellie Colt in "Christopher, Jr.," and Priscilla in "Rosemary." Miss Barrymore went to London in the spring of 1897, and on May 15th she was seen at the Adelphi Theatre as Miss Kittridge in "Secret Service," supporting William Gillette. She remained in London all of the next season, playing in Sir Henry Irving's company, as Annette in "The Bells" and Euphrosine in "Peter the Great." She then returned to America and divided the season of 1898-99 between Annie Russell in "Catherine" and John Drew in "The Liars," being featured on tour the following season as Stella de Gex in "His Excellency the Governor." Miss Barrymore made her debut as a star the season of 1900-01, presenting "Captain Jinks of the Horse Marines," which lasted her two seasons, and since then her stellar vehicles have been "Carrots," a one-act play, and "A Country Mouse," 1902-03; "Cousin Kate," and a short season in London in "Cynthia," 1903-04; "Sunday" and "A Doll's House," 1904-05; "Alice Sit-by-the-Fire," 1905-06; "The Silver Box," and revivals of "Captain Jinks," "His Excellency the Governor" and "Cousin Kate," 1906-07; "Her Sister," 1907-08; "Lady Frederick," 1908-09. In all of these Miss Barrymore shone forth brilliantly, doing probably her best dramatic work in "A Doll's House," "The Silver Box" and "Her Sister." She is a remarkably interesting figure on the dramatic horizon, and her to-morrows are filled with rich promise of great dramatic development.

ARTHUR FORREST has long been held in high esteem as one of the very cleverest of our leading men, a position that he has gained by a large number of excellent portrayals in many Broadway productions, and he has maintained an acting standard of which he may indeed be proud. His career has been an exceptionally active one, full of many and varied experiences, and he has never been identified with any save the very best class of attractions. Many years ago he was a member of Wallack's company, appearing in "Taken from Life," and was with Agnes Booth in "That Man." Coming down to more recent times, or within the past fifteen years, Mr. Forrest has been seen in the following engagements, among others: a long starring tour in "Captain Swift," with Annie Russell in "The New Woman," Rose Coghlan in "Madame," Sol Smith Russell in "A Bachelor's Romance," as Petronius in the original Whitney and Knowles production of "Quo Vadis," in "The Price of Peace," at the Broadway; with the Lyceum Theatre Company in "Wheels Within Wheels" and "Lady Huntworth's Experiment," with Henrietta Crosman in "As You Like It," Grace George in "Abigail," Alice Fischer in "The School for Husbands," Otis Skinner in "His Grace De Grammont," Alla Nazimova in "The Comtesse Coquette" and with Richard Mansfield, appearing in the support of this actor for over five years, with various intervals, a few of his rôles being, Bassanio in "The Merchant of Venice," General Burgoyne in "The Devil's Disciple," Henry De Targy in "A Parisian Romance," Friedhelm Helfen in "The First Violin," the Comte de Guiche in "Cyrano de Bergerac," Marc Antony in "Julius Cæsar," Boris in "Ivan the Terrible," the Duke of Buckingham in "Richard III," and the dual rôles of the Strange Passenger and the Button Molder in "Peer Gynt." The season of 1907-08, Mr. Forrest was first leading man with Henry Ludlowe in "The Merchant of Venice" and "Richard III.," after which he joined the forces of Mrs. Fiske, replacing Bruce McRae as John Rosmer in "Rosmersholm." This last engagement proved an odd turn of the theatrical wheel, for just twenty-four years ago, or in August, 1884, he was seen with this same actress, then known as Minnie Maddern, as Jack in "Caprice." During 1908-09, he toured with Florence Roberts in "The House of Bondage." Mr. Forrest, by the dignity and sincerity of his work, has accomplished an uncommonly fine number of personal triumphs on the American stage, and he has met with every appreciative encouragement at the hands of our theatregoing public.



He that holds fast the golden mean,  
 And lives contentedly between  
 The little and the great,  
 Feels not the wants that pinch the poor,  
 Nor plagues that haunt the rich man's door,  
 Embittering all his state.

—Cowper's "Horace."

JULIA MARLOWE has fought courageously to bring the plays of Shakespeare into popular favor with the American stage and, though she has met with frequent discouragements, she has achieved a position in Stageland second to none. Miss Marlowe was born in Caldbeck, Cumberlandshire, England, being one of four children of Mr. and Mrs. John Frost, and she was christened Sarah Frances. She was brought to this country



when a youngster of five years of age, the family settling in Kansas but afterward moving to Cincinnati. She had some little experience as a child actress, being billed in those days as Fanny Brough, and then she studied for three years under Ada Dow. It was in April, 1887, that a new star appeared in the theatrical heavens in the person of Julia Marlowe, she then starring through New England, and on October 20, of that same year, she first appeared before a New York audience, at a matinée, as Parthenia in "Ingomar," at the Bijou Theatre. Upon this, and

several subsequent engagements, she met with discouragements at the hands of the New York public and it was not until the season of 1896-97 that she received any homage whatsoever in the country's metropolis, since when she has played annual engagements, always with increasing éclat. The season of 1904-05 she entered upon a co-starring contract with E. H. Sothern, which lasted until the summer of 1907, and she then resumed her career as a lone star. From April, 1887, until April, 1904, Miss Marlowe was seen in the following rôles: Rosalind, Viola Juliet, Imogen, Beatrice, Prince Hal, Parthenia, Pauline in "The Lady of Lyons," Julia in "The Hunchback," Galatea in "Pygmalion and Galatea," Constance in "The Love Chase," Letitia Hardy in "The Belle's Stratagem," Lady Teazle, Charles Hart in "Rogues and Vagabonds," the title rôles in both "Chatterton" and Browning's "Colombe's Birthday," Kate Hardcastle in "She Stoops to Conquer," Lydia Languish in the all-star cast of "The Rivals," Mary in "For Bonnie Prince Charlie," the title parts in "Romola," "The Countess Valeska," "Colinette," and "Barbara Frietchie," Mary Tudor in "When Knighthood Was in Flower," the name part in "Queen Fiametta," Charlotte Durand in "The Cavalier," and Lady Barchester in "Fools of Nature." Since her association with Mr. Sothern she has played Juliet, Viola, Beatrice, Katherine, Portia, Ophelia, Rautendelein in "The Sunken Bell," Salome in "John the Baptist," and Jeanne D'Arc. On April 27, 1907, the Sothern-Marlowe company appeared at the Waldorf Theatre, London, Miss Marlowe's professional début in that country and during their six weeks' run she was seen as Rautendelein, Jeanne D'Arc, Viola, Rosalind, Ophelia, Juliet, and Mary Tudor. She starred alone for two years, in "Gloria" and "The Goddess of Reason," and has since resumed her professional association with Mr. Sothern. A beautiful woman, brilliant and magnetic, Miss Marlowe is a distinct credit to the actors' art.

THIS is merely an appreciative tribute to Charles T. K. Miller, one of the most popular and well-liked men in the managerial end of the theatrical game. With a happy, optimistic temperament and a word of good cheer for everyone, Mr. Miller numbers his friends by the score and a difficult thing it is to find another man in his position better liked than he. As representative for such well-known managers as Weber and Fields, Florenz Ziegfeld, Frederic Thompson and a score of others, he has more than ably fulfilled his duties, his tact and knowledge of human nature being factors that have greatly assisted along the devious path of theatrical business management. The season of 1908-09, Mr. Miller, after a most serious illness that greatly alarmed his friends, was Mr. Ziegfeld's representative with "Miss Innocence," later on rejoining the Thompson forces (before his illness having been with Edward Abeles in "Brewster's Millions") and he was at the Liberty Theatre with Robert Hilliard in "A Fool There Was." Some people there are who contend that a theatrical business man is born, not made, and certainly it would seem as though Charles T. K. Miller was ordained to fill such a lot in life from the moment of his earthly début, all success to him!



## August 19

## Elsie Ferguson

WITHIN the past two seasons Elsie Ferguson has achieved a foremost place as one of our leading actresses and 'tis a safe assumption that her professional future will be cast upon stellar lines. This delightful young player has made a steady progression in her stage career, climbing from the obscurity of the chorus into the position of a leading dramatic actress, and her present promising outlook is a fine tribute to her early ambitions and determined spirit. Miss Ferguson made her stage début the season of 1900-01 in the chorus of "The Belle of New York," followed by appearances in the same line of endeavor in "The Liberty Belles" and "The Wild Rose." She divided the season of 1902-03 between "The New Clown" and "The Two Schools," following which she spent a season with Sam Bernard in "The Girl from Kay's." It was the next year that Miss Ferguson bade farewell to her novitiate chorus period, supporting Louis Mann in "The Second Fiddle." She began the season of 1905-06 as Celeste in "Miss Dolly Dollars," with Lulu Glaser, after which she played Caroline in "Julie Bon-Bon," with Louis Mann and Clara Lipman. In the fall of 1906, Miss Ferguson was seen with Kyrle Bellew as Agnes in "Brigadier Gerard," following which she went to London and on June 25, 1907, she appeared at the Playhouse as Ella Seaford in "The Earl of Pawtucket," in Cyril Maude's support. Returning to this country, Miss Ferguson became leading woman with Wilton Lackaye, appearing on tour as Greeba in "The Bondman," which part was originated in the London production by Mrs. Patrick Campbell, and during 1908-09 she played no less than three leading parts on the New York stage, with Edgar Selwyn as Jen Galbraith in "Pierre of the Plains," with Wilton Lackaye as Jenny Moran in "The Battle" and as Beth Elliott in "The Traveling Salesman." Unquestionably, Elsie Ferguson is one of our coming actresses.

**F**EW of our present-day stage favorites have come to the fore with any greater degree of speed than Julia Sanderson, she who was unknown to fame six years ago and is to-day an acknowledged leader in the world of light opera and musical comedy. The daughter of theatrical parents, her father being Albert Saskett, a well-known character actor, Miss Sanderson was born in Springfield, Mass., receiving her education there and in Philadelphia. She made her first appearance on the stage with the Forepaugh Stock Company, Philadelphia, of which organization her father was a leading member, playing small bits. After a couple of seasons in these surroundings, she decided to abandon the dramatic stage for that of light opera, joining the chorus of "Winsome Winnie," supporting Paula Edwardes, in the fall of 1903. One night, owing to the star's absence from the cast, Miss Sanderson played the title rôle, and made such a pronounced success that she was immediately transferred to the leading rôle of Mrs. Pineapple in "A Chinese Honeymoon." A few months later she was playing Mataya in "Wang," in the support of De Wolf Hopper. The two years following this she was seen with Jefferson De Angelish in "Fantana," at first playing the part of Elsie Sturtevant and later on the title rôle, and then came a season divided between the leading part in "The Tourists" and a term as a vaudeville headliner. The season of 1907-08, Miss Sanderson played Peggy in "The Dairymaids," which marked a happy début under Charles Frohman's management, and this past season she appeared first in London in "The Hon'ble Phil," and later was seen in this country in the title rôle in "Kitty Grey."



**B**URR McINTOSH has lead a career in which acting and journalism have strangely co-mingled and he alternates between the two, with an occasional lecture tour on the side, in a manner truly amazing. He was born in Wellsville, Ohio, but his parents soon moved to Cleveland, and when he was ten years old his family became residents of Pittsburg, Pa. After his grammar school days, Mr. McIntosh attended Lafayette College, at Easton, Pa., and then became a student at Princeton, being particularly active in all athletic sports, of which he was a great devotee. Mr. McIntosh began his struggle for existence as a writer on the Philadelphia News, but after a few weeks he gave this up to accept an offer from Bartley Campbell to play in "Paquita," making his début ten days after his twenty-third birthday, August 31, 1885, at the Fourteenth Street Theatre. A year later found him back again at journalism, to which he was faithful for two years, and then the stage claimed him again. His best remembered work behind the footlights has been as follows: with the Daly Company in "Nancy and Co.," E. S. Willard in "John Needham's Double," Palmer's company in "Alabama," Nat C. Goodwin in "In Miz-zoura," as Taffy in "Trilby," with William H. Crane in "The Governor of Kentucky," Herbert Kelcey and Effie Shannon in "A Coat of Many Colors," again with Goodwin in "The Cowboy and the Lady" and Mary Mannering in "Janice Meredith." Early in 1901 he again gave up the stage, turning his hand again to journalism, and for several years past he has been doing an illustrated lecture in vaudeville. In the spring of 1909, he was seen in Chicago as Senator Langdon in "A Gentleman from Mississippi."

A YOUNG actor whose name has figured prominently on New York play-bills, especially in the Belasco productions, Harold Howard has made quite a name for himself by a long series of consistently good performances, being thoroughly painstaking and sincere in all his work, and his future should bring forth results of only a worthy nature. Born in Rutland, Vt., and educated at St. John's College, Mr. Howard began his stage career in 1892 in Charles Frohman's production of "Aristocracy," later appearing under this same manager as Sir Richard Cursitor in "Sowing the Wind" and Jimmie Stokes in "The Masqueraders." He joined the Belasco forces the season of 1898-99, appearing exclusively in the support of Mrs. Leslie Carter for five years, playing Blac in "Zaza" and De Courcel in "Du Barry." The season of 1904-05, Mr. Howard first succeeded Jameson Lee Finney as Picard in the star cast of "The Two Orphans," later appearing with Mrs. Le Moyné in Browning's "A Blot on the Scutcheon." He returned to the Belasco fold the following season, again supporting Mrs. Carter, but being cast for far more important rôles: the Duc de Brissac in "Zaza," the Duc de Richelieu in "Du Barry" and the Holy Negar in "Adrea," appearing with David Warfield the season following as Mr. Ditson in "The Music Master." The season of 1907-08, Mr. Howard appeared first with Mrs. Patrick Campbell, as stage director for her extensive repertoire, and was then in vaudeville as principal support to Howard Esterbrook and Gretchen Dale in a dramatic sketch, while, 1908-09, he was with William Collier in "The Patriot." Mr. Howard may pride himself upon the dignity and exceptionally high professional standard he has maintained during his stage career.



## August 23

## Fritz Williams

F RITZ WILLIAMS flourished triumphantly for a number of years as a juvenile actor, and nowadays as a player of high comedy rôles he has few peers upon our stage. There is a facile ease about his acting that is particularly pleasing, and no actor is more thoroughly at home behind the footlights than he. Mr. Williams was born in Boston, his father, Fred Williams, having been an actor before him, and he is a graduate of St. John's College, Fordham, N. Y. Though he had some slight stage experience as a child actor, his real début occurred April 23, 1884, as Anatole in "A Scrap of Paper," with Wallack's company. He remained at Wallack's all of the next season, after which he spent three years in the support of Dion Boucicault in Irish plays, and for one season was leading man in Arthur Rehan's company. Mr. Williams became a member of the Lyceum Theatre Company the season of 1889-90, and he remained with this organization seven consecutive years, scoring notably in "The Charity Ball," "The Grey Mare" and "The Amazons." In the spring of 1896, he was seen at the Garrick in "Thoroughbred." Beginning with the season of 1896-97, and for five years in all, Mr. Williams was identified with a long series of French farces: to wit, "The Liar," "Never Again," "On and Off," "Make Way for the Ladies," "Coralie and Co., Dressmakers," "The Husbands of Leontine," "Self and Lady" and "The Lash of a Whip." He then displayed surprising versatility by a dash into musical comedy, appearing a season with Weber and Fields in "Hoity Toity." He spent the season of 1902-03 with the Empire Theatre Company in "The Unforeseen," and the season following was first in "A Japanese Nightingale," then in "Little Mary" and finally in "The Sho-Gun," in Chicago. He passed the next two seasons respectively with William Faversham in "Letty," and in "Before and After." Mr. Williams' most recent work was, 1906, with Lulu Glaser in "The Aéro Club" and, 1907, in the Cohan and Harris production of "Fifty Miles from Boston," dividing 1908-09 between "Mr. Crew's Career" and "The Midnight Sons."

A MERRY and entertaining chap is Max Beerbohm and with his drawings and criticisms he affords great pleasure to the Britishers. As dramatic critic upon the London Saturday Review he doesn't hesitate to speak his mind very clearly and quite often his opinions reach this side of the Atlantic. He enjoys great fame as a caricaturist, many of his drawings of theatrical celebrities having been published in this country, and he receives frequent offers to locate over here. But Mr. Beerbohm is too fond of London and his independent position upon the Saturday Review to brave a trial in a strange land. He is a Londoner by birth and a half brother of Beerbohm Tree. Though a dramatic critic, he had the temerity to write a play, "The Happy Hypocrite," which Mrs. Patrick Campbell produced in 1900. He writes in a most entertaining vein, snappy and interesting, and frequently calls down the wrath of some particular actor whom he has criticised severely. Mr. Beerbohm is apparently one of London's permanent institutions, indeed many people declare that the Britishers could not possibly spare him, so our chances of getting him over here are very slight.



GEORGE FAWCETT, than whom there is no better actor on the American stage to-day, is a graduate of the American Academy of Dramatic Arts, and he began his stage career in the middle '80's with Louis James and Marie Wainwright, playing important parts in their classic repertoire. He first attracted attention in New York, the season of 1887-88, when he appeared with Mr. and Mrs. George S. Knight in "Baron Rudolph," at the Fourteenth Street Theatre. Later in that same season he supported Joseph Haworth in "Paul Kauvar," and then came much valuable experience in the support of Tomasso and Alexander Salvini in their varied plays. The season of 1890-91, he created Ben Boone in "Blue Jeans," and later was prominently placed in the original productions of "The New South" and "The District Attorney." Mr. Fawcett was next seen with Nat C. Goodwin in "A Gilded Fool," and was afterward Svengali in "Trilby." In 1896, he was in "The Two Little Vagrants," and the three years following this he played Rob Dow in "The Little Minister," with Maude Adams. The season of 1900-01, he divided between "Caleb West" and "Unleavened Bread." For the next three seasons after this, Mr. Fawcett was manager and director, frequently the leading man, too, of the Fawcett Stock Company, which was vastly popular with the theatregoers of Baltimore, Md. He next appeared in the support of Blanche Walsh, the season of 1904-05, playing in "The Kreutzer Sonata" and "The Woman in the Case," and the season following he was with William Faversham in "The Squaw Man." He then made a brief appearance as John Burkett Ryder in "The Lion and the Mouse" and, 1906-07, he was vastly successful as James Phelan in "The Man of the Hour." The beginning of the next season Mr. Fawcett starred briefly in "The Silver Girl," after which he went to London to appear with Lewis Waller in his original rôle in "The Squaw Man," known in England as "A White Man." He returned to America early in 1909 and has since been starring in "The Great John Ganton." Would that we had more actors of the George Fawcett caliber.



## August 26

## John T. Kelly

JOHN T. KELLY has long been regarded as one of the foremost exponents of Irish comedy on the stage. No other Irish comedian of the present age can boast of so large a following as he among Broadway audiences. It was in Boston, Mass., that Mr. Kelly came into the world, and while a youngster in his 'teens made his first public appearance under the management of M. B. Leavitt. He had a good many ups and downs during his early days until 1873, when he invaded the vaudeville field. A year later he made his first New York appearance at Tony Pastor's Opera House, then situated on the Bowery, and he grew to be a big favorite with the Pastor patrons. He soon formed a partnership with Thomas J. Ryan and the team of Kelly and Ryan became established favorites in the variety houses. Upon the dissolution of this partnership, Mr. Kelly and Dan Mason appeared jointly for several years. Then he and Gus Williams embarked upon a co-starring tour in "U and I," a musical farce which lasted for several years, "Dutch" Daly later becoming his star associate. Then Mr. Kelly scored a big hit as Michael McNamara in "The Twentieth Century Girl" at the Bijou Theatre. It was on September 5, 1896, that Mr. Kelly appeared at Weber and Fields' Music Hall, being the occasion of the first performance at that house, and during the entire eight years that the Bijou amusement place enjoyed such wonderful popularity he was the only member of the organization, save the stars themselves, who remained in the company throughout the entire time, which is certainly something of a record. Since the separation of Weber and Fields, Mr. Kelly has been a big drawing card in the high-class vaudeville houses, presenting Irish sketches.



## August 27

## Francis Carlyle

FRANCIS CARLYLE has figured in many prominent New York productions for the past twenty years, though you'd never think it to look at him, and as a leading man there are few more capable than he. An Englishman by birth, making his earthly debut at Birkenhead, Mr. Carlyle came to this country as a child and was brought up in Hartford, Conn. He began his stage career in the middle '80's as a member of Daniel Frohman's forces, and then joined Lotta in her repertoire of soubrette plays. He played a season with a touring company in "Young Mrs. Winthrop," and was with Arthur Rehan's company on the road. The season of 1887-88, Mr. Carlyle was first in the short-lived "Allan Dare," and then with Mr. and Mrs. George S. Knight in "Baron Rudolph." The two seasons after this he played respectively as Robert Gray in "The Wife" and Col. Kerchival West in "Shenandoah." After this he was in stock at the California Theatre, San Francisco, and created Robert Travers in "In Mizoura," with Nat C. Goodwin. The season of 1893-94 he was leading man with Katherine Clemmons in "A Lady of Venice," and was in "The Rival Candidates," at the Madison Square. Mr. Carlyle spent the next season with Daly's company, appearing in "A Night Off," "7-20-8," and "Twelfth Night." For the three years following this, he appeared at the Academy of Music in the melodramas, "The Sporting Duchess," "Under the Polar Star" and "The White Heather." He was with the Frawley company on the Pacific coast for a time, and was in the star cast of "The Three Musketeers," at the Broadway. Mr. Carlyle then spent one season in "Because She Loved Him So," and divided the one following between "Hearts Are Trumps" and "Under Two Flags," with Blanche Bates. He was then in "Colorado," played Capt. Absolute in "The Rivals," supporting Joseph Jefferson, with Grace George in "Pretty Peggy," and Mary Mannering in "Nancy Stair." Mr. Carlyle then created Dr. Denbeigh in "Clarice," with William Gillette, a most finished piece of acting, and for the past two years he has been with Otis Skinner in "The Honor of the Family."

**B**ROADWAY theatregoers always rejoice in the appearance of a new face, especially if the newcomer has talents above the ordinary, and so a happy welcome was given Alice Dovey upon her New York début, January 25, 1909, at the Broadway Theatre, as Lois in "A Stubborn Cinderella." This charming young comédienne, attractive and ambitious, has served a faithful apprenticeship "on the road," many excellent accounts



of her work having reached Broadway from time to time, but she wisely refrained from a participancy in metropolitan theatricals until she was fully able to meet her opportunities; and now that she has become firmly established as a New York favorite there is no doubt that her future is filled with golden possibilities. A delightfully refreshing type of girlhood, ingeniously charming and most captivating, Miss Dovey is a Western girl by birth, hailing from Nebraska, though she has had every advantage of foreign education and travel. She won her first note in the stage world the season of 1903-04 by her portrayal of Goldenrod in "Miss Bob White," in which she was highly successful. In the summer of 1904 she appeared in Boston as the Turtle Dove in

the tuneful "Woodland," and the winter season following she gained additional professional caste with the Frank L. Perley Opera Company, supporting Viola Gillette, being Cherry in "The Girl and the Bandit." Miss Dovey, in June, 1905, played Reflection in "The Land of Nod," in Chicago, and the following season she toured in this same piece, being advanced to the leading rôle of Bonnie. She devoted the season following to the part of Dorothy Willetts, Elsie Janis' original rôle, in the touring company of "The Vanderbilt Cup," being highly praised for her work in this piece by the critics of the South and West. It was after this that Miss Dovey created Lois in "A Stubborn Cinderella," in Chicago, June 1, 1908, and she has made a pronounced success in this part, her delicate, girlish type of beauty being especially well suited to it. As above, her Broadway début followed, as a naturally to be expected result, and now all should be plain sailing with her. Miss Dovey has applied herself industriously to the further cultivation of her talents, preferring her talents to speak for themselves rather than seek glaring publicity methods, and 'tis a fine thing she has succeeded in gaining a permanent place among our operatic favorites. Perseverance and determination, added to youth and beauty, have availed much in her case and she certainly deserves all the complimentary things that the out-of-town critics, and now those of New York, have said of her. Keep a close watch upon Alice Dovey for the musical stage has all too few girls of her talents and attainments.

**M**ABEL ROEBUCK, a leading woman of infinite charm and most attractive personality, has bravely fought her way into the front ranks of our most promising actresses, and excellent though her past record has been, her future will unquestionably reveal greater powers, those that can only come with added years and experience. A native New Yorker, Miss Roebuck made her stage début, the season of 1896-97, as a member of Augustin Daly's company, her first rôle being Phœbe in "As You Like It." She remained with Mr. Daly's organization until his untimely death, in June, 1899, after which she was leading woman with Ada Rehan, when that actress starred in repertoire, under Klaw and Erlanger's management. Miss Roebuck then played a number of important parts in the support of E. S. Willard, creating the heroine, Therese, in "The Optimist," after which she spent two seasons under Charles Frohman's management, one with William Faversham in "Imprudence" and "Lord and Lady Algy," and the other on tour in "The Other Girl." Miss Roebuck then took up the leading feminine rôle in "Genesee of the Hills," with Edwin Arden, next appearing with Lawrance D'Orsay in the short-lived production of "Lord Doncaster," after which she succeeded Margaret Illington as Nina Jesson in "His House in Order," with John Drew. She then spent a season as Marian Devereaux in "The House of a Thousand Candles" and, 1908-09, she was first leading woman with James K. Hackett, in "The Prisoner of Zenda" and "The Crisis," and was then with J. E. Dodson in "The House Next Door."



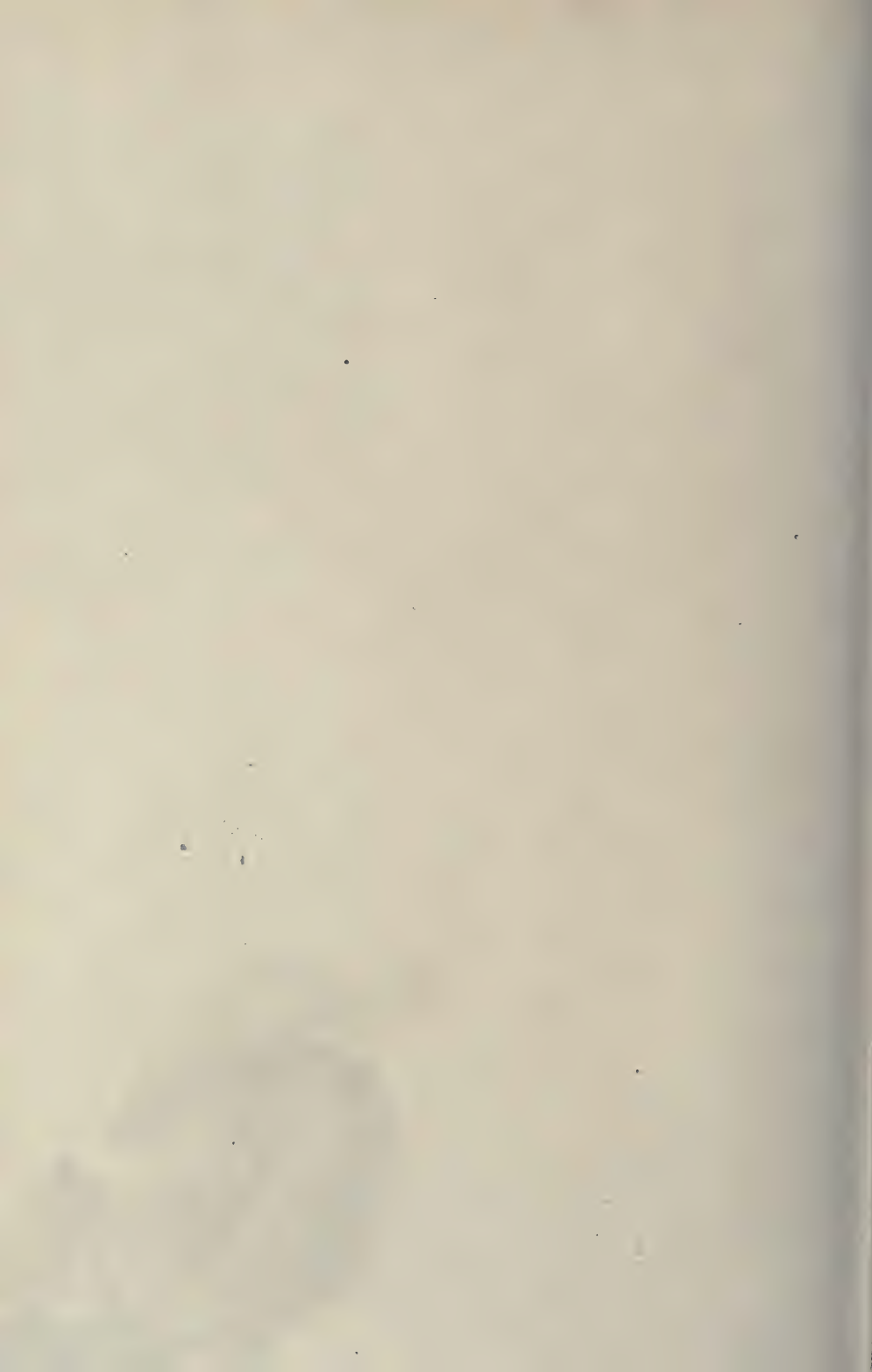
**A**CLEVER young player who has been modestly mounting the histrionic ladder, Grace Barton is the type of actress who deserves every encouragement for she has youth, ability, and ambition, added to a sweet and gracious personality. Born in Watertown, N. Y., Miss Barton received her education at private schools in Syracuse and Utica, and then moved with her family to New York City. Always interested in the theatre and theatrical matters, she decided to follow a stage career and, beginning in 1900, she made her début in the humble capacity of a "thinking" part with Viola Allen in "In the Palace of the King." After one or two other minor engagements, she got her real start with Elizabeth Kennedy in "Captain Jinks of the Horse Marines," playing the dual rôles of Miss Merriam, the deaf woman, and Fräulein Hochspitz, the quarrelsome ballet girl, in both of which she was most successful, her versatile talents making an excellent showing. Miss Barton then spent one season with Rose Coghlan in "The Greatest Thing in the World," and was next seen with Amelia Bingham in a round of juvenile rôles in that actress' repertoire. In the spring of 1905 she played a special engagement with the Harry Davis Stock, Pittsburg, afterward appearing on the road as Prossy in "Candida." She was then with Nat C. Goodwin in "Wolfville," acting as understudy to Katherine Grey; then appeared in "My Dixie Girl," and was with the W. J. Kelly Stock at the Harlem Opera House. The season of 1906-07 she was seen in a special revival of "What Happened to Jones," touring the Eastern cities, and was then specially engaged to support Fernanda Eliscu, at the Kalich Theatre in the English version of "Her Past." Following this came a season on tour in "Texas," while, 1908-09, she was Elsa in one of the numerous "Devil" companies. She is now playing one of the important rôles in "The Girl from Rector's." Miss Barton is a most ambitious actress, thoroughly earnest and sincere, and she deserves only the best at the hands of the theatregoing public.

**F** RITZI SCHEFF'S chances as a successful light opera singer appeared to hang in the balance for quite some time, but all doubts in that direction have now been dispelled and she has been accorded a position quite enviable, one in which she will apparently thrive and flourish for some time to come. It was really the fault of the earlier operas in which she was exploited, for Fritzi Scheff has youth, good looks, and a beautiful voice, with which commodities one need never court failure in operatic circles. Born in Vienna, her own name being Anna Scheff Yager, her mother was an opera singer before her, while her father was a physician. As a girl, her voice displaying goodly qualities, she was sent to Dresden and Frankfurt to have it cultivated, and it was but a short time after that she made her début in the latter city, singing Juliette in "Romeo and Juliette." After two years in Frankfurt, she sang with great success in Munich and here it was that Maurice Grau, hearing her sing, offered her a three years' engagement at the Metropolitan, which she accepted. She made her American début December 28, 1900, and during her reign at the Metropolitan she was most successful as Musetta in "La Bohème," Cherubino in "The Marriage of Figaro," and Nedda in "Pagliacci." Fritzi Scheff made her comic opera début in 1903 and the first two years met with little encouragement in "Babette," "The Two Roses," "Giroflé-Girofla," "Fatinitza," and "Boccaccio." But with the advent of "Mlle. Modiste," in 1905, she scored an overwhelming success and is now one of our greatest favorites. After three most prosperous years in this opera, she was seen, 1908-09, in "The Prima Donna."



**A** N actress of exceptional worth is Eleanor Carey. In grand dame rôles there are few better, and it was but a short time ago that she was one of the reigning beauties of the stage and the idol of the beaux of the day. Born in Melbourne, Australia, Miss Carey early migrated to California and made her stage début in the middle '70's, with the stock at the California Theatre, San Francisco. Coming East, she made her first New York appearance on January 7, 1878, at Booth's Theatre, as Queen Elizabeth in "Richard III." to the Gloster of Edwin Booth. Within a space of six weeks, Miss Carey played opposite Booth as Queen Katherine ("Henry VIII."), Ophelia, Desdemona, Portia, Fiordelisa ("The Fool's Revenge"), Julie de Mortimer, Cardelia, Katherine ("Taming of the Shrew"), and the Queen in "Richard III." Shortly after this, she joined the Union Square Stock, where she remained four years, appearing in the productions of "The Danicheffs," "The Lights o' London," "A Parisian Romance," and "Separation," also supporting Clara Morris in a number of plays. She and Frederick de Belleville then toured in "The Silver King." Later she was Helen Garth in "Tangled Lives," in which Robert Mantell made his début as a star. Miss Carey was most successful in the title rôle of Kiralfy's production of "Dolores," after which she was with Cora Tanner in "Fascination." After engagements in "Good Old Times," "Betrothed," the title rôle in "Niobe," and "The Corn Cracker," Miss Carey gracefully took the step into character rôles, and her most notable engagements in that line have been in "The City of Pleasure," with Richard Mansfield in his repertoire, Lillian Lewis in "An Innocent Sinner," Olga Nethersole in "Sapho," in "King Washington," "The Last Appeal," with Mrs. Carter in "Du Barry," Orrin Johnson in "Hearts Courageous," Robert Edeson in "Ranson's Folly," Blanche Walsh in "The Woman in the Case," and "The Kreutzer Sonata," and Wright Lorimer in "The Shepherd King." The spring of 1907, Miss Carey joined the Belasco Stock, Los Angeles, Cal., where she remained two years, after which she returned East and became a member of the Cook Stock, Hartford, Conn.

SEPTEMBER



FOR about a dozen years the name of Guy Standing has been prominently before the American public as an actor of rare finish and distinction, and his name is a potent drawing-card upon any play-bill. An Englishman by birth, a son of Herbert Standing, he made his stage début on August 7, 1889, at the Criterion Theatre, London, with Sir Charles Wyndham in "Wild Oats." After appearing at Drury Lane in "A Million of Money," Mr. Standing joined Mrs. Bernard Beere's company, touring Australia. It was in the support of this actress that he made his début on the New York stage, appearing at the Manhattan Opera House (later Koster and Bial's Music Hall) in "Lena Despard" and "Ariane." After a brief term with Loie Fuller's specialty company, he began a long association with Charles Frohman in 1895, appearing that year in "Sowing the Wind." The season of 1896-97, he was first with Annie Russell in "Sue," then at the Casino in "La Falote," returning to Miss Russell's support in "The Mysterious Mr. Bugle." The next season he divided between Maude Adams in "The Little Minister" and with the Empire Theatre Company in "The Conquerors." He remained with the Empire forces for the next three years, appearing in "Phroso," "Lord and Lady Algy," "My Lady's Lord," "Brother Officers," "A Man and His Wife," "Mrs. Dane's Defense" and "Diplomacy." In May, 1899, Mr. Standing played a special engagement at the Lyceum in the title rôle in "His Excellency the Governor." The season of 1901-02, and the one following, he appeared with John Drew in "The Second in Command" and "The Mummy and the Humming Bird," and then came a season with Fay Davis in "Lady Rose's Daughter" and "Whitewashing Julia." He was next seen with Mrs. Patrick Campbell in "The Sorceress," and played for a short time in "Mrs. Leffingwell's Boots." The season of 1905-06, he appeared with Nat Goodwin in "Wolfville," reappeared for a time in "Mrs. Leffingwell's Boots," was also with Henrietta Crosman in "Madeline," with Henry Miller in "Grierson's Way," Ellis Jeffreys in "The Fascinating Mr. Vandervelt" and Otis Skinner in "The Duel." The season after this he starred for a fortnight in "A Society Policeman," was with Odette Tyler in "The Love Route," Lena Ashwell in "The Shulamite" and "Mrs. Dane's Defense," and Madame Nazimova in "Hedda Gabler" and "The Comtesse Coquette." Mr. Standing and Theodore Roberts co-starred, during the season of 1907-08, in "The Right of Way," in which they continued two years. Beginning in 1905 and the three subsequent summers, Mr. Standing appeared at the head of his own stock company in Washington, D. C.



The sultry summer past, September comes,  
 Soft twilight of the slow declining year,  
 More sober than the buxom, blooming May,  
 And therefore less the favorite of the world;  
 But dearest month of all to pensive minds.

—Carlos Wilcox.

**H**ENRIETTA CROSMAN, one of the foremost interpreters of comedy rôles on our stage to-day, there being a sparkle and spontaneity about her acting in this line of work that is positively invigorating, was born in Wheeling, W. Va., being a member of a family distinguished for several generations in army circles. After graduating from the Moravian Seminary, Bethlehem, Pa., she made her stage début as Letty in "The White Slave," at the Windsor Theatre, on August 13, 1883. The season following this she appeared with the Madison Square Theatre Company in "The Rajah" and "The Private Secretary," followed by a season on tour in "Young Mrs. Winthrop." She then gained a knowledge of the classic drama by playing leads for one season each with Edmund Collier, Robert Downing and Frederick Warde. The season of 1889-90, she was at Daly's in "As You Like It," and with the Lyceum Theatre Company in "The Charity Ball." She began the following season with the Terriss-Millward Company in "Roger La Honte," returning to the Lyceum forces in "The Idler." For four years following this Miss Crosman appeared with Charles Frohman's Comedians in "Mr. Wilkinson's Widows," "The Junior Partner," "Gloriana," "The Other Man" and "Mrs. Grundy, Jr." The season of 1895-96, she was in "Burmah," at the American, and "A House of Cards," at the Fifth Avenue. For several years after this she was identified with stock organizations in Denver, Brooklyn, Cincinnati and Pittsburg, and was on tour one season with Charles Dickson in "Mistakes Will Happen." Miss Crosman made her stellar début at Harrisburg, Pa., on April 10, 1900, starring at the head of her own company ever since, and has presented the following plays: "One of Our Girls," "Mistress Nell," "Joan o' the Shoals," "As You Like It," "The Sword of the King," "Nance Oldfield," "Madeline," "Sweet Kitty Bellairs," "Mary, Mary, Quite Contrary," "All-of-a-Sudden Peggy," "The Almighty Dollar," "The Christian Pilgrim," "The New Mrs. Loring," "A Country Girl" and, 1908-09, she was first in vaudeville in a sketch, "Peggy O'Connor," and then resumed starring, presenting "Sham."



## September 2

## Edna May

**F**OR just ten years Edna May was a conspicuous figure in Stageland and she enjoyed a measure of success during that time such as few other players can boast. She was born in Syracuse, N. Y., her family name being Pettie, and she appeared in several amateur performances as a child. This early stage experience merely served to strengthen the desire to adopt the stage professionally, and when she was sixteen years old she came to New York to put her early resolve into effect. Her first engagement was as Clairette Styrberg in "Santa Maria," Oscar Hammerstein's opera, produced at the Olympic Theatre on September 24, 1896. This piece was a failure and she finished out the season as Calliope Ayres in "A Contented Woman," supporting Caroline Miskel Hoyt, being billed in both these parts under her own name. It was the night of September 28, 1897, that saw Edna May's name start on its meteoric and brilliant career, she then opening at the Casino as Violet Grey in "The Belle of New York." She made a fair success in the rôle in this country, went to London with the piece and the Britons fairly went wild over her, the musical comedy running for six hundred and ninety-seven performances at the Shaftesbury Theatre. Since that time Miss May's popularity has been tremendous and she has appeared in London in "An American Beauty," "The Girl from Up There," "Kitty Grey," "Three Little Maids," "The School Girl," "La Poupée," "The Catch of the Season," "The Belle of Mayfair" and "Nelly Neil," and she has been seen in New York in the second, fifth and seventh of the above-mentioned pieces. On June 4, 1907, Miss May became the wife of Oscar Lewisohn in London and has announced her permanent retirement from the stage and will make her home in England.



**A** YOUNG actor who has won a notable name for himself under the Belasco banner and in stock company circles, Regan Hughston is to be greatly congratulated upon his professional progress, having worked his way up from small parts into leading juvenile business, with a repertoire of important rôles to his credit that would do honor to an actor of twice his years and experience. Mr. Hughston, who is a native of Chicago, began his stage career the season of 1899-00, playing the rôle of Lloyd Calvert in "The Heart of Maryland," with which company he played a second season. He then became a member of the Fawcett Stock Company in Baltimore, where he remained three years in all, aside from a brief term, in the fall of 1903, when he appeared on tour as leading man with Percy Haswell in "The Favor of the Queen." The season of 1904-05, Mr. Hughston appeared first with the Imperial Theatre Stock, Providence, R. I., later rejoining the Fawcett Stock at the American Theatre, New York, being especially successful as Romeo to Miss Haswell's Juliet. The next year he was seen again in "The Heart of Maryland," appearing in the special star revival of this piece, reappearing with the Fawcett forces in St. Paul, Minn., in the summer of 1906. Mr. Hughston began the season of 1906-07 with the Chicago Opera House Stock, in Chicago, later appearing again with the Fawcett company in Baltimore, and Atlanta, Ga. He had a busy time of it during the season of 1907-08, appearing first with the Boyle Stock, New Haven, Conn., then back to Baltimore with the Fawcett organization, and finally with the Sherman Brown Stock in Milwaukee, while, 1908-09, he was in the Liebler production of "Blue Grass" and with J. E. Dodson in "The House Next Door." Mr. Hughston, by his faithful application, is deserving of all possible credit and he has thoroughly earned every bit of his success.



## September 4

## May Barton

**M**AY BARTON, a clever and painstaking young actress, thoroughly earnest and sincere, with most commendable ambitions, can look back upon a most excellent professional record, one in which she has done many admirable pieces of acting, all this, too, when she is not yet out of her 'teens. Indeed, young Miss Barton is just beginning to put her career as a child actress behind her, and there is no doubt that she will achieve a goodly place as a player of ingénue and soubrette rôles. Though born in Utica, N. Y., Miss Barton has lived practically all her life in New York City. She began her stage career in 1900 and among the most notable of her engagements have been with the American Theatre Stock Company in "The Silver King," with the Lyceum Theatre Company in "Notre Dame," Virginia Harned in "The Light that Lies in Woman's Eyes," Mrs. Patrick Campbell in "The Sorceress," Raymond Hitchcock in "Easy Dawson," Guy Standing in "The Society Policeman," Sara MacDonald in "Adrift in New York" and, 1908-09, she did a particularly neat bit of character work as the waif, Rosie Hubbell, in "Salvation Nell," in the support of Mrs. Fiske. Keep a watchful eye upon young May Barton, her to-morrows are bound to be productive of worth while things. She has youth, talent and enthusiasm and these are the qualities that count most in a stage career. And, luckily for her, she has them in abundance.

AMELIA GARDNER, handsome, distinguished and imposing, with most bewitching smile, has enjoyed a measure of success in her profession that many may well envy, and her virtues as a woman are as greatly extolled as her professional conquests. She has studied faithfully and worked patiently for the glories that have come to her, and 'tis good to see that hers is a generous reward.



Miss Gardner is a native of Pittsburg, and it was there she gained her education at Miss Thurston's fashionable school for young women, receiving special instruction in the art of elocution. About a dozen years ago she decided to become an actress, having been advised to do so by her instructors, and her early career was given over to musical productions, one of her most notable engagements in this line of work being with Francis Wilson in the original production of "The Devil's Deputy." After a year or two in comic opera, Miss Gardner joined Clay Clement to play the comedy rôles in his repertoire, and later appeared with Fanny Rice in "At the French Ball." The season of 1898-99 she was Rosamund in a touring company of "Sowing the Wind," in which part her emotional powers had particularly good opportunities, and the year following she was Renée de Cocheforet in "Under the Red Robe," with Paul Cazeneuve. In 1900-01 Miss Gardner played important rôles with the Shubert Stock Company, Buffalo, and was then specially engaged to play Vivian Darville in "The Sporting Duchess" at the American Theatre, New York. The next season she was engaged by Charles Frohman to play Lady Eastney in "Mrs. Dane's Defense," and upon the close of this company she played a special engagement with the Harry Davis Stock, Pittsburg. The season of 1902-03 found her in New Orleans with the Baldwin-Melville Stock, and the next year she returned to the Frohman fold, succeeding Hilda Spong in "Imprudence," with William Faversham. The spring of 1904 Miss Gardner played leads with the Neill-Morosco Stock on the Pacific coast, and in November of that same year she became leading woman of the Belasco Stock, Los Angeles, an engagement lasting twenty-six weeks. Then came a pleasure trip to England, and upon her return, in December, 1905, Miss Gardner appeared with the Bishop Stock, alternating between San Francisco and Oakland, Cal., and she was playing in the latter city at the time of the earthquake. On June 25, 1906, she returned to the Belasco Stock, Los Angeles, and played leads there until January, 1907, she being one of the most popular actresses that ever played on the Pacific coast, and her following is enormous throughout all California. Returning East, Miss Gardner was seen with the Tully Marshall Stock, Pittsburg, and later appeared in this company's special production of "The Builders" at the Astor Theatre, all the New York critics highly praising her for her sympathetic, womanly portrayal of the heroine, Hilda Norris. The past two seasons Miss Gardner has appeared on tour in the Shubert's production of "The Witching Hour," playing Mrs. Helen Whipple.

NELLA WEBB, archly piquant and most bewitchingly attractive, has met with more than ordinary success as an actress of soubrette rôles and there are few players who have been more popular than she in this particular field. Her dainty personality is so admirably fitted for just such parts that small wonder she has flourished so successfully, as a glance at her career will show. A native of Atlanta, Ga., and related to the late General Lew Wallace, Miss Webb won her first stage spurs, the season of 1898-99 as Kissie Fitzgerald in "The Belle of New York," and the season following this she was seen in "The Rounders." After a brief term in "The Cadet Girl," Miss Webb was seen with Edna May in "The Girl from Up There," going to London with this company where she was seen at the Duke of York's Theatre. Upon her return to her native land, early in 1902, Miss Webb was seen at the New York Theatre in "The Hall of Fame," and a short time afterward she was at the Casino in the original production of "A Chinese Honeymoon." As a proof of her versatile powers, she spent the season of 1902-03 in Julia Marlowe's company, being a dainty Camille Harper in "The Cavalier." The greater part of the following season she was Bo-Peep in "Babes in Toyland," after which she rejoined Miss Marlowe's forces, playing Lycurgus, a boy, in "Ingomar" and Anne Boleyn in "When Knighthood Was in Flower." Miss Webb passed the season of 1905-06 in Lulu Glaser's support, as Celeste in "Miss Dolly Dollars," and upon several occasions she saved the day by stepping into the star's rôle. The next season she was Daisy in "His Honor the Mayor," the following season appearing in Philadelphia in "Yama," and, 1908-09, she was most successful as Angelica in "The Girl from Rector's," a particularly charming and attractive creation. Miss Webb has certainly figured in a number of big Broadway successes, always with decided credit to herself, too, for she is a most ambitious, determined young actress, and she carries her honors easily and gracefully, in a manner befitting the clever artist that she is.



True charity, a plant divinely nurs'd,  
 Fed by the love from which it rose at first,  
 Thrives against hope, and, in the rudest scene,  
 Storms but enliven its unfading green;  
 Exuberant in the shadow it supplies,  
 Its fruit on earth, its growth above the skies.

—Cowper.

WITH every right to serious respect as an actor both in the matter of birth and actual achievement, James K. Hackett has won his way into the front ranks of our popular stars, and not without having to overcome considerable prejudice, too. He was born on Wolf Island, Ontario, Canada, and is a son of James H. Hackett, the first American star to appear on the London stage. His début occurred March 28, 1892, at the Park Theatre, Philadelphia, with the Palmer Stock in "The Broken Seal," and after a few weeks in this company he became leading man with Lotta. The season of 1892-93, Mr. Hackett spent with Daly's company, appearing in "The Hunchback," "The School for Scandal," "The Forresters," "The Taming of the Shrew," and "Twelfth Night," and the spring of this same season he was with Arthur Rehan's company in "The Loan of a Lover" and "Nan, the Good for Nothing." He then starred at the head of his own company in a series of farces, "The Arabian Nights," "Turned Up," "Mixed Pickles" and "The Private Secretary," followed by a brief term with Minnie Seligman in "Lady Gladys." Mr. Hackett, the season of 1894-95, was first with a stock company in Montreal, and then supported Kathryn Kidder in "Madame Sans Gene." He appeared at the beginning of the following season with Kyrle Bellew and Mrs. Potter in "The Queen's Necklace," and on November 25, 1895, he joined the Lyceum Theatre Company, with which organization he remained three years, appearing in "The Home Secretary," "The Prisoner of Zenda," "The Late Mr. Castello," "The Wife of Willoughby," "The First Gentleman of Europe," "The Mayflower," "The Princess and the Butterfly" and "The Tree of Knowledge." Mr. Hackett became a star in the fall of 1898 and has presented the following plays: "The Tree of Knowledge," "Rupert of Hentzau," "The Pride of Jennico," "Don Cæsar's Return," "A Chance Ambassador," "The Crisis," "John Ermine of the Yellowstone," "The Crown Prince," "The Fortunes of the King," "The House of Silence," "The Walls of Jericho," "John Glayde's Honor" and "A Son of the South."



## September 7

## E. M. Holland

E. M. HOLLAND was born in New York City, his parents being George and Catherine (De Luce) Holland, and he is brother to George and Joseph, of the same ilk. After some slight experience as a child actor, he began his stage career in 1863 as a member of Mrs. John Wood's company at the Olympic Theatre, playing small juvenile parts. He was with this company three years, followed by a season at Barnum's Museum, and in 1867 he joined the stock at Wallack's Theatre. Mr. Holland remained at Wallack's for thirteen consecutive years, working his way up from small parts into leading juvenile and comedy rôles. He went to London in 1880 with McKee Rankin, playing "The Danites," and the two years following this he played special engagements in New York. In 1883, he became a member of A. M. Palmer's company, with which he remained twelve years, dividing the time between the Madison Square and Palmer's theatres, a few of his biggest successes being in "Jim the Penman," "Captain Swift," "Aunt Jack," "A Pair of Spectacles," "Alabama" and "Colonel Carter of Cartersville." The season of 1895-96, Mr. Holland and his brother, Joseph, became co-stars, appearing at the head of their own company for two and a half seasons, presenting: "A Man with a Past," "A Social Highwayman," "Two Men of Business," "A Superfluous Husband" and "Dr. Claudius." In the spring of 1897, Mr. Holland became a member of Charles Frohman's forces, continuing until the end of the season of 1901-02, during which time he was seen in "Never Again," "On and Off," "Make Way for the Ladies," "Coralie and Co., Dressmakers," "Hearts Are Trumps," "The Husbands of Leontine," "Self and Lady," "The Shades of Night," "The Lash of a Whip" and "Eben Holden." He was then with Viola Allen in "The Eternal City," followed by three years with Kyrle Bellew in "Raffles." Mr. Holland was then in "The Measure of a Man," with Otis Skinner in "The Duel," in "The House of a Thousand Candles," with Eleanor Robson in "Nurse Marjorie"; 1908-09, he appeared with Wilton Lackaye in "The Battle."

A REMARKABLY gifted actress is Bertha Kalich, of wonderful force, fire and passionate power, and she has every right to acceptance with the most popular favorites of the day. Given that priceless boon, a good part in a good play, and she is bound to come into her own as one of the foremost emotional actresses on the American stage. Madame Kalich was born in Lemberg, Galicia, Austria-Hungary, where she also spent her youth, and when a girl of fifteen she became a singing pupil at the Lemberg Conservatory. She made rapid progress in the cultivation of her voice, and began her stage career in 1890 as a member of an opera troupe. She soon worked her way into the front rank of operatic artists, and became prima donna of the Bucharest National Theatre. Madame Kalich's fame had spread to America by this time, and she was engaged by Mr. Edelstein to sing the leading rôles at New York Thalia Theatre, beginning in 1894. She enjoyed high favor in the musical field, but after a few years in this country she turned her attention to the serious drama, playing in the Yiddish versions of "A Doll's House," "Magda," "Madame Sans Gêne," etc. Madame Kalich then mastered the English language, and made her début as an English-speaking actress at the American Theatre, May 22, 1905, playing the title rôle in "Fedora." She then signed a long-term contract with Harrison Grey Fiske, and has appeared under his management ever since: the season of 1905-06, in "Monna Vanna" and "Thérèse Raquin"; 1906-07, in "The Kreutzer Sonata," doing splendid work in this; 1907-08, in "Sappho and Phaon" and "Marta of the Lowlands," the latter another piece of brilliant acting; 1908-09, in "Cora" and "The Unbroken Road." Madame Kalich, to whom the theatrical fates have been harsh in several instances, deserves only the best at the hands of our theatregoing public.



DURING the seven years that Thomas Fallon has gamboled behind the footlights he has met with more than ordinary success and as an actor of juvenile rôles he is rapidly coming to the fore. He made his début behind the footlights in the fall of 1902 with Bertha Galland in "Notre Dame," and almost immediately thereafter he became associated with Amelia Bingham, with whom he remained for over two years, appearing in "The Climbers," "A Modern Magdalen," "The Frisky Mrs. Johnson" and "Olympe." He began the season of 1905-06 with the Yorkville Theatre Stock Company, with which he played such parts as Commendatore Angelelli in "The Eternal City," Paisielli in "La Tosca" and Mad Willie in "Hoodman Blind," following which he was seen in the support of Edward Harrigan in "Old Lavender." He then spent a season with Wilton Lackaye in "The Law and the Man," and, 1908-09, he was with May Irwin in "Mrs. Peckham's Carouse," later appearing with William Collier in his special revival of "The Man from Mexico," in which he did some clever clean-cut juvenile work in the rôle of Richard Daunton. Mr. Fallon has had comparatively plain sailing during his stage career and it speaks well for his ability and sincerity of purpose.

CARO ROMA is an exceptionally talented singer and musician, and she has been favored with honors and success far above the ordinary.

With an exceptionally beautiful voice, decided talents as an actress and a complete mastery of all the technique of music, she has steadily climbed her way into public favor, and for many years now has held a foremost place among American singers. Madame Roma is a Californian by birth, and as a young girl she studied music in San Francisco, with a finishing course at the New England Conservatory of Music, in Boston. She was the first prima donna of the Castle Square Opera Company in Boston, and for many years was a big favorite at the Tivoli in Frisco. She sang Santuzza in "Cavalleria Rusticana" at the Tivoli on March 2, 1903, with Pietro Mascagni, himself, in the conductor's chair, and he afterward remarked, "My Italian Santuzza could sing, my French Santuzza could act, but my American Santuzza, Caro Roma, could both sing and act." Madame Roma has also sung in grand opera in the leading European capitals, and she is the proud possessor of a pin given her by the late Queen Victoria in appreciation of her talents. She has also stood sponsor for any number of musical and lyrical compositions, all of a very high calibre and greatly appreciated by music-lovers. Madame Roma's last professional appearance on Broadway was in January, 1906, when she appeared at the Lyric Theatre in "Mexicana." Since then she has devoted herself largely to musical composition and vocal coaching, but she is too talented an artist, with too fine a mental perspective, to remain off the boards so long. May she soon return—and with added glories!



## September 11

## Richard Ganthony

IT is to be sincerely hoped that Richard Ganthony's play-writing talents are not of the "flash-in-the-pan" variety and that, having written one remarkably good play, we shall hear of him again. Probably he has several plays for which he is vainly seeking to find a producer, just as he did with his first important effort. An Englishman by birth, Mr. Ganthony came to this country when very young and, for quite a time was to all intents and purposes an American. He began his stage career here, for in that way he wished to become familiar with theatricals at close range, and he gained quite an excellent repertoire of rôles. Among some of his notable achievements as an actor, one finds an engagement with Katherine Clemmons as D'Estella in "A Lady of Venice" and Charles Clifton in "Mrs. Dascot," with Minnie Seligman, as the Toreador in "Carmen" and as Duc d'Orleans in "Comedy and Tragedy," with James C. Roach as Percy Wagstaff in "Rory of the Hills" and as Taffy in a traveling company of "Trilby." He made his first hit in New York as the murderous opium den keeper, Chin Fang, in "The Cat and the Cherub," which rôle he played in London, too, and was then seen here in several melodramatic productions, such as "London Life" and "Lost in Siberia." It was about this time that Mr. Ganthony, who, by-the-by, is a brother-in-law of Marie Dressler, had his play, "A Message from Mars," produced in England by Charles Hawtrey and used five years by that actor, and it is still greatly in demand in this country. He has had several plays produced abroad since this one but they were fleeting affairs at best, so it is probable that he has been devoting his time and energies of late to one big effort, in hope of repeating his first success.

**T**HOUGH not an especially versatile actor, Frederic Bond has done some excellent work on the New York stage, principally in rôles of a comedy variety, and probably few people realize the number of parts he has played on Broadway. He began at Wallack's when a boy of seventeen, playing all kinds of small parts, and from here he moved up to the stock at the Park Theatre, where he remained two years. After this he played the rôle of Sheeny Mike in "A Messenger from Jarvis Section," in the support of Barney McCauley, and then for two and a half years he was with Sol Smith Russell, as the tramp in "Edgewood Folks." In 1884, Mr. Bond became a member of Daly's company, and he remained with this organization until March 2, 1891, playing thirty-two rôles during his stay, ranging from small parts to Jacques in "As You Like It," which part he cared very little for, by-the-way. On March 23, 1891, he created the rôle of Henry Dickerson in "Mr. Wilkinson's Widows," under Charles Frohman, remaining with that manager the three following seasons, one of which he spent in "Thermidor," "Men and Women" and "Gloriana," and the other two in "Aristocracy." The season of 1894-95, he was with Marie Jansen in "Miss Dynamite" and starred for a brief time in "Fresh, the American," and the following season he divided with "The Great Diamond Robbery" and "His Absent Boy." He was with Smythe and Rice's Comedians for the next three years, in "My Friend From India," "The Old Coat" and "The Cuckoo," and was in "At the White Horse Tavern" for two and a half seasons. Mr. Bond was next with the Proctor Stock for three years, followed by two seasons in vaudeville, one season in "The Social Whirl," and then in "Fascinating Flora." He has been again playing in vaudeville, the past two years, aside from a brief time, early in 1908, when he was in "Bluffs," at the Bijou Theatre.



## September 13

## William Bramwell

**W**ILLIAM BRAMWELL has been most fortunate during his few years as a professional player, meeting with success at the very beginning of his career, and he has gone steadily forward ever since, now being numbered among our most popular leading men. A native of New York state, Mr. Bramwell began his stage career about a dozen years ago, appearing in the support of Robert L. Downing, with whom he gained an excellent schooling in the classic drama. Beginning with the season of 1897-98, and for three years in all, he was leading man with Eugenie Blair, playing Archibald Carlyle in "East Lynne," Sir John Oxen in "A Lady of Quality," Armand in "Camille," Don José in "Carmen," etc. The season of 1900-01, and for two seasons and a half, Mr. Bramwell played leading rôles with the Murray Hill Stock Company, gaining a large repertoire of heroic leads, and then spent half a season with the Proctor Stock, at the Fifth Avenue Theatre. After this came a long tour in vaudeville in conjunction with Minnie Seligman, and a brief return to the Murray Hill forces. Mr. Bramwell then appeared on tour one season as a star in "Captain Barrington," after which he and Miss Seligman were seen for a brief period in "The Dragon Fly." He then appeared at the Manhattan Theatre in "The Triangle," afterward playing with the Empire Theatre Stock in Boston. The season of 1906-07, Mr. Bramwell was at the head of the stock at the Chicago Opera House, in the city of that name, later making a brief dip into vaudeville, exclusively in the Windy City, along with Eleanor Gordon. Mr. Bramwell and Miss Seligman have been co-starring in vaudeville the past two years.

**D**URING the short time that Edith Conrad has been associated with American theatricals she has made a most excellent name for herself, especially upon the vaudeville stage, and for sheer cleverness and artistic ability she ranks with the best of our present day comic opera comédiennes. She has an attractive personality that makes an instant appeal to her audience and by her vivacious spirits and sweet, light-timbred soprano voice, she succeeds in holding her own among our most popular vaudeville favorites.



Miss Conrad is an English girl by birth, having come into the world at Manchester, and was educated at Altrincham, England. She made her bow before the footlights when a youngster as the crying baby in the first act of "The Bohemian Girl," the only requirement of her part being that she cry at the proper time. Even in those early days Miss Conrad had the earnest, ambitious spirit of the true histrion and so noisily and lustily did she cry that her services were dispensed with after a single performance. She made her real professional début about five years ago at the London Royal Theatre in the pantomime, "The Princess." Realizing that greater opportunities were to be had upon American soil, Miss Conrad came to this country and, during 1905-06, appeared with Sam Bernard in "The Rollicking Girl." In the fall of 1906 she joined Willard Simms in his successful vaudeville sketch, "Flinders' Furnished Flat," and she has continued uninterruptedly as Mr. Simms' co-partner ever since, sharing in the great success that this sketch has known. Early in 1909, Miss Conrad and Mr. Simms went to London and played a highly successful engagement at the Empire Theatre, following which they appeared with equal success in Paris, Vienna and Berlin. Miss Conrad, whose fresh type of brunette beauty has been greatly admired upon all sides, is to be congratulated upon her happy professional outlook.

pire Theatre, following which they appeared with equal success in Paris, Vienna and Berlin. Miss Conrad, whose fresh type of brunette beauty has been greatly admired upon all sides, is to be congratulated upon her happy professional outlook.



We live in deeds, not years—in thoughts, not breath—  
 In feelings, not in figures on a dial;—  
 We should count time by heart-throbs. He most lives,  
 Who thinks most—feels the noblest—acts the best.

—Bailey's "Festus."



**K**ATHRYN HUTCHINSON has had an exceptionally successful time of it during her few years in the stage world, and the musical-comedy stage can boast of few more bewitching or attractive figures than she. Miss Hutchinson was born in Montpelier, Vt., where she spent her childhood days, graduating from the High School there, and then studied music for a time in Boston. Upon her decision to follow a stage career, she went about it in the right way, making her début in the spring of 1902 in the chorus of "The Show Girl." A few weeks after the opening she was suddenly called upon to play the title rôle in this piece, and so great was her success that she was permanently retained in the part. The season of 1903-04 Miss Hutchinson first played Titania in "A Midsummer Night's Dream," in the support of Nat C. Goodwin, was then Eleanor Grey in "Little Mary," at the Empire Theatre, and later took up the rôle of Norah Chalmers in "The Girl from Kay's," with Sam Bernard, which part she played all of the season following. She played Mother Carey in "The Pearl and the Pumpkin," at the Broadway, in the fall of 1905, and the next year she was Lady Mildred Vane in "The Rich Mr. Hoggenger," again supporting Sam Bernard. The season of 1907-08, Miss Hutchinson was a particularly attractive picture as Lucy Talbot in "The Hoyden," in the support of Elsie Janis, retiring from this company the middle of the season and she has not appeared behind the footlights since. As can be seen from this sketch of her career, Miss Hutchinson has figured in many leading Broadway productions, and her success is a fitting tribute to her beauty and talents.



## September 15

## Louise Rutter

**A**MONG the leading ingénue actresses of the American stage the name of Louise Rutter stands forth conspicuously as an uncommonly clever and talented girl, one whose career has been marked with many successes, and in which she, to all appearances, has had only the happiest experiences; certainly it would seem that her career thus far has been remarkably free from hardships and disappointments. A native of Philadelphia, Pa., Miss Rutter first attracted attention in the stage world the season of 1903-04 when she appeared on tour with Charles A. and H. P. Mason in "Rudolph and Adolph," playing the rôle of Mrs. Adolph Dinkenspeil. The season following this she played Kate Carnegie in "The Bonnie Briar Bush," supporting J. H. Stoddart, after which came a season with Guy Bates Post, as Madge Casey in "The Heir to the Hoorah." The season of 1906-07, Miss Rutter played the title rôle, Jane Witherspoon in "The College Widow," and after this she was Cynthia Garrison in the New York company of "The Man of the Hour." Miss Rutter's best opportunities came the season of 1908-09, when she played Elsa Berg in Savage's production of "The Devil," first supporting W. L. Abingdon and then Edwin Stevens, and after the close of this piece she created in this country the heroine, Lady Gwendoline Ashley, in "The Sins of Society," in Chicago. Miss Rutter has been remarkable fortunate during her brief career to find practically consecutive employment, there being an ever ready demand for her services and this is a splendid tribute to her talents and reliability.

NO matter what success Laura Burt may know during the rest of her stage career, she will probably always be best remembered by theatre-goers for her work as June in "Blue Jeans" and Madge in "In Old Kentucky," parts with which she was identified for many years. She is a most able actress in a certain line of emotional rôles and it is rather to be deplored that she has not had better opportunities upon the New York stage within recent seasons. Miss Burt was born at Ramsay, Isle of Man, being the daughter of Captain Brown Burt and Ann Lloyd Burt, and she and Mrs. Annie Yeamans are probably the only Manxwomen upon the American stage to-day. Miss Burt was brought to this country when a child, living for a time in Cincinnati, and it was in this same city that she began her stage career, in 1885 in "Nip and Tuck." It was five years later that she knew her big success in "Blue Jeans," and in 1894 she first played Madge Brierly in "In Old Kentucky," some years later touring the British provinces in this same piece. A few of Miss Burt's other successful engagements have been in "The Widow Goldstein," "A Dangerous Maid," "The Purple Lady," "The King's Carnival," with Sir Henry Irving in repertoire, and, 1906-07, she co-starred with her husband, Henry B. Stanford, in "Dorothy Vernon of Haddon Hall," and, 1907-08, they fared forth in "The Walls of Jericho," touring the smaller towns in both plays. She frequently appears in vaudeville in dramatic sketches, and in June, 1909, she was the heroine in "Success," when that play had a special week's trial in Washington, D. C. In Sir Henry Irving's support Miss Burt was especially effective as Helen of Swabia in "Dante," and as Martha in "Louis XI."



THOUGH not especially conspicuous nowadays, many theatregoers will recall the Three Merrilees Sisters, who were great favorites in the music halls about a dozen years ago. They answered to the names of Carrie, Jessie and Edith, and each had their particular following and admirers. Since then they have scattered to the four theatrical winds, and Carrie Merrilees has done some very clever work on the dramatic stage. She created the rôle of Betty, one of the music hall girls, in "The Christian," supporting Viola Allen, and she was identified with the play four seasons in all, twice as long as Miss Allen herself. The season of 1903-04, after a few preliminary weeks in "The Christian" in the support of Edward Morgan and Clara Blandick, Miss Merrilees joined the forces of James O'Neill, with whom she originated the rôle of the confidential maid, Agnes, in his production of "The Adventures of Gerard," and since that time she has not been particularly active in the matter of professional engagements, though she reappeared upon the New York stage early in 1909, giving a spirited performance of rather a brief bit, Minnie, in "The Dawn of a To-morrow," supporting Eleanor Robson. She is a dependable, capable actress, and it is rather unfortunate that her acting opportunities do not embrace a more liberal and comprehensive field. Her sister, Jessie, probably the best known of the trio, is now high in favor in the English music halls.

THE acknowledged leader among all American dancers, a première danseuse of the very finest caliber Mlle. Dazie is deserving of the highest praise and admiration for her brilliant results in the art of Terpsichore. An American girl by birth, born in St. Louis, Mo., Mlle. Dazie won her first note in the stage world as première with "The Belle of New York," remaining two years with this piece. She then went abroad and for several years was the stellar attraction in the leading continental music halls, winning special favor in London, Paris, Berlin, Vienna, Budapest and Hamburg. She returned to this country early in 1904 and toured the Keith circuit for ten weeks. The summer of that year Mlle. Dazie became the reigning sensation of the hour by her appearance at the Wisteria Grove, atop of the New York Theatre, though her identity was completely hidden under the sobriquet of "Le Domino Rouge," she appearing with her features hidden by a red mask. For over a year she continued under this title, including engagements in London and Paris, her business affairs being guided by Mark A. Luescher, the well-known manager, whom she married on her birthday in 1905. The season of 1906-07, Mlle. Dazie won many laurels as premier danseuse of Hammerstein's Manhattan Opera House, and the two seasons following this she was the big stellar attraction of Ziegfeld's "The Follies of 1907" and "The Follies of 1908." The summer of 1909 she returned to vaudeville, making quite a sensational hit with a pantomimic sketch.



BY application, study and determinate ambition, Malcolm Duncan is making great progress in his professional career, and there are few more promising juvenile actors upon our stage to-day than he. Born in Brooklyn, N. Y., and educated at the public schools there, Mr. Duncan made his stage début October 2, 1899, at the Hollis Street Theatre, Boston, playing the Second Guardsman in "Cyrano de Bergerac," supporting Richard Mansfield. He continued a second year in Mr. Mansfield's company, playing the Duke of Bedford in "Henry V" and other rôles in his repertoire. The season of 1901-02, Mr. Duncan appeared with Gertrude Coghlan in "Becky Sharp" and "Colinette," and the next year he was seen on tour in "The Climbers." He had a busy time of it during 1903-04, appearing first with Lizzie Evans in "At Cozy Corners," then with Virginia Harned in "The Light That Lies in Woman's Eyes" and on tour in Maurice Campbell's production of "The Raven." Mr. Duncan first began to attract attention on the New York stage in the fall of 1905, when he appeared at Wallack's Theatre with Thomas Jefferson in "Rip Van Winkle," playing Heindrich Vedder, and the spring following he did most excellent work with Benjamin Chapin in "Lincoln," at the Liberty. He was then engaged by Henry B. Harris to play Jefferson Ryder in "The Lion and the Mouse," which rôle he has been playing for the past three seasons, aside from a short time, in the fall of 1907, when he appeared at the Hackett Theatre as Harold Bay in "The Movers," an excellent piece of acting. For several summers past, Mr. Duncan has appeared in stock at the Columbia Theatre, Washington, D. C. His career gives every promise of developing into matured powers of exceptional sterling worth.

CLARA PALMER, long one of light opera's greatest favorites and an unusually clever singer and dancer, has had a busy career, one full of many worth-while achievements and, most excellent thing, progression has ever been her watchword. Miss Palmer began her stage career in 1895 in E. E. Rice's production of "Excelsior, Jr.," in which she acted as understudy to Fay Templeton, playing that actress' part upon no less than three occasions. The next year she was with May Irwin, being Mrs. Worthington Best, Sr., in "Courtied Into Court," and she started out the next season in the same play, supporting Marie Dressler, afterward appearing in "The Ballet Girl." Miss Palmer, the season of 1898-99, appeared under Augustin Daly as Dorothy Stanley in "A Runaway Girl," dividing the season after this between "An Arabian Girl" and "Three Little Lambs." Beginning with the season of 1900-01 and the four seasons following, Miss Palmer devoted her talents to the following productions, respectively: "The Monks of Malabar," supporting Francis Wilson; on tour in the title rôle in "The Casino Girl," with "The Rogers Brothers in Harvard," and with Marie Cahill in "Nancy Brown." She appeared briefly, the fall of 1904, with Della Fox in "A West Point Cadet," after which she toured the smaller towns in the title rôle in "The Girl from Kay's." The season of 1905-06, she was with Marie Cahill in "Moonshine," followed by two years with James T. Powers in "The Blue Moon." The summer of 1908, she was seen in Chicago in "The Top o' th' World," and, 1908-09, she was first with Miss Cahill in "The Boys and Betty," and then with Mr. Powers in "Havana." We have few cleverer operatic comédiennes than Clara Palmer.



A PITY it is that Charles Hawtrey has never found a successor to "A Message from Mars," for then would we have him back in America.

Few English actors ever made a more pronounced or instantaneous success than he, upon the occasion of his début in this country, and though he met with ill favor also that was largely the fault of his later plays. Mr. Hawtrey was born at Eton, England, the son of the Rev. John Hawtrey. (Wonder why so many English actors are the offsprings of ministers?) He was educated at Eton, made his stage début while in his early twenties and scored his first big success in "The Private Secretary," which he adapted from the German of Von Moser. This started him upon a long career in farcical rôles, appearing in such pieces as "The Snowball," "The Arabian Nights," "Jane," "Tenderhooks," and "Husbands and Wives." He then leased the Comedy Theatre, and later the Avenue, and spent one season at the Prince of Wales', the principal successes during that time being "The White Elephant," 1895; "Saucy Sally," 1896; "One Summer's Day," 1897; "Lord and Lady Algy," 1898; "A Message from Mars," 1899, and "The Man from Blankley's," 1900. Mr. Hawtrey made his American début on October 7, 1901, playing "A Message from Mars," at the Garrick Theatre, which piece lasted him two years; then came a season divided between "The Man from Blankley's" and "Saucy Sally," and his fourth year in our midst was devoted to a vaudeville tour and a revival of "A Message from Mars." He returned to England in 1905, since when he has been seen in the following plays, "Lucky Miss Dean," "The Indecision of Mr. Kingsbury," "Mr. George," revivals of "Lady Huntsworth's Experiment," "Mrs. Ponderbury's Past" and "The Cuckoo," in "Dear Old Charley," "Jack Straw," "The Noble Spaniard" and "What the Public Wants."

**G**UY BATES POST is an actor of rare skill and exceptional force and power, being particularly effective in strong dramatic parts, with a sinister touch to them. He has upheld an exceptionally high standard in the many rôles that have come his way in recent years, and his position in Broadway theatricals is one that any actor might envy. A native of Seattle, Wash., the son of John James and Mary Annette Post, of English, French and Dutch extraction, Mr. Post was educated at Trinity School, in San Francisco, and at the State University. He began his stage career in 1893 with Kyrle Bellew and Mrs. Potter, playing all manner of parts in their repertoire for three seasons. He then supported William Owen in a Shakesperean repertoire and played a large number of juvenile rôles in the support of Otis Skinner. He was next seen with Marie Wainwright in "Shall We Forgive Her," was with the Shubert Stock in Syracuse and played David Brandon in "The Children of the Ghetto." The season of 1900-01, Mr. Post was first with Gertrude Coghlan in "Vanity Fair," then supported Herbert Kelcey and Effie Shannon in "My Lady Dainty," next played Lieutenant Denton in "Arizona" and returned to the Kelcey-Shannon fold in "Manon Lescaut." The season following he divided between Sadie Martinot in "The Marriage Game" and Robert Edeson in "Soldiers of Fortune," and the year of 1902-03 he was with Minnie Dupree in "A Rose o' Plymouth Town," in "The Bird in the Cage," and in Chicago with William Norris in "A Business Man." He began the next season with Arthur Byron in "Major André," later on playing Steve in "The Virginian," in which part he continued all of the year following. Mr. Post was then featured in "The Heir to the Hoorah" for two years, and the season of 1907-08 he appeared on tour as leading man with Mrs. Fiske in "Leah Kleschna" and "Tess of the D'Urbervilles," and then played Joseph Brooks in the Chicago company of "Paid in Full." He made his stellar début in May, 1909, in "The Bridge."



## September 23

## Ivy Troutman

**I**VY TROUTMAN, whose short stage career has been productive of most excellent results, proving her to be one of the most promising actresses now before the public, was born in Long Branch, N. J., received her education at St. Mary's, Raleigh, N. C., and the Chattle High School, Long Branch, and from earliest girlhood has always taken a lively interest in theatrical matters. When she had been in her teens but a year or two, she made her début at Wallack's in "The Last Appeal," in the spring of 1902. The season of 1902-03, Miss Troutman played the rôle of Isabeau in "If I Were King," with E. H. Sothern, and the fore part of the next season she played George Anne Bellamy in "Pretty Peggy," supporting Grace George. For a year following this she was leading woman with Amelia Bingham, playing Miss Godesby in "The Climbers," La Catalane in "Olympe," Mrs. Frank Morely in "The Frisky Mrs. Johnson" and Susie in "A Modern Magdalen." In February, 1905, Miss Troutman joined the Castle Square Stock, Boston, to play second leads, where she remained ten weeks, and the season of 1905-06 she was Bessie Tanner (and often played the title rôle) in "The College Widow." She divided the next season between supporting Edwin Arden in vaudeville and with Thomas W. Ross in "The Other Girl," and for the past two years she has been Frances Berkeley in "Father and the Boys," in the support of William H. Crane. An admirable and praiseworthy record is this and Miss Troutman deserves every credit and praise.

AS a member of one of America's representative stage families, one that has always enjoyed the highest repute, Louise Drew has been actively engaged in matters theatrical for the past seven years, and as an actress of high-comedy rôles she has met with no small degree of favor at the hands of our theatregoing public. The daughter of John and Josephine (Baker) Drew, niece of Sydney and the late Georgie Drew and the late Lewis Baker, and first cousin to Ethel, Lionel and John Barrymore, and Georgia Mendum, Miss Drew can certainly boast of some of the bluest blood in Stageland. She made her first appearance on the stage on December 13, 1899, playing the part of a maid in "The Tyranny of Tears," in the support of her father, at the Empire Theatre, appearing for a single matinée performance only. What might be called her real stage début occurred in the middle of the season of 1901-02, when she appeared with her father in "The Second in Command." The season of 1902-03, Miss Drew played Aurea Vyse in "Iris," with Virginia Harned, and the year following she was seen with Fay Davis in "Lady Rose's Daughter" and "White-washing Julia." She then appeared with Robert Edeson in "Strongheart" for a season and a half, and was with William Collier a season in "Caught in the Rain." The summers of 1903, 1904 and 1905 she played in Albany, N. Y., with the Kingdon-Courtenay Stock. The season of 1907-08, Miss Drew was seen in the support of Ethel Barrymore, doing what was conceded to be the best work of her career as Miss Minty in "Her Sister," an admirable bit of comedy acting, while 1908-09 she was most excellent as Charlotte Bemier in "Love Watches," with Billie Burke.



## September 25

## J. E. Dodson

J. E. DODSON is an actor who has done exceptionally fine work on the American stage and many are the excellent pieces of character acting that can be scored to his credit. Born in London, Mr. Dodson is a graduate of Hunt College, and he made his stage début when twenty years of age in John L. Toole's company. For twelve years he toured all over the British provinces, gaining valuable experience but little prestige, and it was not until 1889, when he joined Mr. and Mrs. Kendal that he felt himself surely mounting the histrionic ladder. He remained with the Kendals five years, including two trips to the United States, and then determined to locate permanently in America. He immediately secured a six-years' contract with Charles Frohman and, beginning with the fall of 1904, he was seen with John Drew in "The Bauble Shop," with the Empire Theatre Company in the productions of "The Masqueraders," "John-a-Dreams," "Michael and His Lost Angel," "A Woman's Reason," "Marriage," "Bohemia," and "Under the Red Robe," and for two seasons was featured in "Because She Loved Him So." The season of 1900-01, Mr. Dodson appeared in vaudeville in a dramatic sketch, and also played a few weeks with Nat C. Goodwin in "The Merchant of Venice." He then spent a season with Mrs. Fiske in "Miranda of the Balcony," and "The Unwelcome Mrs. Hatch," afterward going to London to appear in the English production of "Ben Hur," and for a long time was in the star cast of "The Two Orphans." He has more recently been seen in the star revival of "She Stoops to Conquer," in "The Prodigal Son," with the Proctor Stock in "Oliver Twist," and in Chicago in "The Prince of India." He began the season of 1906-07 with Clara Bloodgood in "The Truth," but left the company before the New York opening and did not again appear behind the footlights until the spring of 1909, when he starred most successfully in "The House Next Door."

AN undeniably capable actress is Ann Warrington, one of sound experience and a firm grasp of the technique of her art. She has done many excellent things during her stage career, indeed far more than many people know, for much of her best work has been done with the better class of traveling companies. For instance, Miss Warrington has been notably successful in the production of "The Sporting Duchess," in which she played the title rôle in one instance and the adventuress, Vivian Darville, upon another, showing her versatile powers. She was a particularly dashing Duchess of Strood in "The Gay Lord Quex," and created Mrs. Loring in "Money Talks," with the Century Theatre Players. Among the parts in which Broadway will best recall Miss Warrington, one may mention Ella Bentheim in "John Gabriel Borkman," with the Criterion Independent Theatre Company, at the Madison Square Theatre, a particularly able and sympathetic portrayal; Ellen Champe in "We 'Uns of Tennessee," at the American Theatre; Josephine Denby in "The Point of View," at Mrs. Osborn's Play-house; Mrs. Searles in "John Ermine of the Yellowstone," supporting James K. Hackett; and as Rose Warner in "Richter's Wife," with Julie and Chrystal Herne, sweet, gentle womanliness being the central keynote of each of these portrayals. Of a widely different sort was her voluble Mrs. Colquhoun in "All-of-a-Sudden Peggy," with Henrietta Crosman, in which she completely dominated her single scene and carried off many of the honors of the performance, though in less gifted hands the part would probably have passed unnoticed, and which in the London production did pass unnoticed. It was Miss Warrington's work in this rôle that won for her the position of leading woman in Virginia Harned's company, and as the unprincipled Countess Miagkaia in "Anna Karenina." the season of 1907-08, she demonstrated her right to permanent Broadway acclaim, being highly praised by press and public, and will unquestionably be enrolled among New York's favorite actresses in seasons to come. Later in the season she played a leading part in the Western production of "The Witching Hour," and, 1908-09, she appeared on tour with Florence Roberts in "The House of Bondage." Miss Warrington, of handsome and commanding appearance, with a most winning, gracious smile, has been a most faithful servitor to her profession and she has won her position by talent, backed up by industry and perseverance.



September 27

Harry Burkhardt

**H**ARRY BURKHARDT enjoys considerable favor as an actor of leading and juvenile rôles and his career has been replete with any number of praiseworthy achievements. It is only necessary to quote a few of the many important engagements that Mr. Burkhardt has filled in order to prove his caliber as an actor. Among the stock companies with which he has been identified, one may mention: the Forepaugh Stock, Philadelphia; the Columbia Theatre Stock, Newark, N. J.; Criterion Stock, St. Paul, Minn.; Dearborn Stock, Chicago; both the Koerner's Garden Stock and West End Heights Stock, St. Louis; the De Witt Company, Baltimore; Forepaugh Stock, Cincinnati; Albee Stock, Pawtucket, R. I., and the Poli Company, Springfield, Mass. He has also appeared from time to time with such well-known stars and productions as Andrew Mack in "Myles Aroon," Selma Herman in "A Young Wife," Neil Burgess in "The County Fair," Rose Coghlan in "Peg Woffington," Percy Haswell in "A Royal Family," in Broadhurst's production of "The Holy City," in the original production of "The Virginian," at the Manhattan; with Guy Standing in "A Society Policeman," Beulah Poynter in "Lena Rivers," in "The Spoilers," at the New York, and with Herbert Kelcey and Effie Shannon as Dr. Trench in Bernard Shaw's "Widowers' Houses." The seasons of 1907-08-09, Mr. Burkhardt was seen in the support of Otis Skinner in "The Honor of the Family." He is an earnestly sincere young actor, always to be relied upon to do his best in each rôle, and small wonder that he finds himself in demand.



September 28

Lena Ashwell

**L**ENA ASHWELL, one of the finest emotional actresses England ever sent us, is a Canadian by birth, her father being a clergyman in the Church of England. After her education, which she gained in Toronto, with a finishing course in Switzerland and London, Miss Ashwell decided to become an actress, making her début in 1891 in "The Pharisee," at the Grand, Islington. She then toured with George Alexander in "Lady Windermere's Fan," and was next with Arthur Dacre and Amy Roselle in "Man and Woman." She made her first hit in London with Sir Henry Irving, as Elaine in "King Arthur," and thereafter her services were in constant demand. She appeared with Wilson Barrett in "Man and His Makers," and was then seen in "Grierson's Way," "Wheels Within Wheels," and with Beerbohm Tree in "Julius Cæsar." She then electrified all London by her work in the title rôle in "Mrs. Dane's Defense," since when she has appeared principally with Sir Charles Wyndham in "The Mummy and the Humming Bird," with Sir Henry Irving in "Dante," with Mr. Tree in "Resurrection" and "The Darling of the Gods," in the name parts in "Marguerite" and "Leah Kleschna." Miss Ashwell then became an actress-manageress and produced "The Bond of Ninon" and "The Shulamite," which latter she used for her American stellar début, 1906. Though it was a big success in England, the piece failed here and she did vastly better with a revival of "Mrs. Dane's Defense," later trying out a new play by Victor Mapes entitled "The Undercurrent," which fell by the wayside, too. Since returning to England she has starred in "Irene Wycherly," "Diana of Dobson's," "The Sway Boat," "Grit," "The Truants" and "The Earth."



AS refreshing as a spring day, with all the delightful charm of youth and ingenuous girlhood, Irene Moore has started upon a stage career that promises to see the fulfillment of her fondest hopes and ambitions. Though she has been in the public eye only a little over a year, yet she has demonstrated her right to acceptance with our long-established stage favorites, displaying a naive charm in several ingénue parts that places her far above the ordinary run of actresses of this type of rôle. Added to this she has brains, perceptive intelligence, ambition and a superabundance of youth, for it will be several years yet before she passes her 'teens. A member of a family distinguished in politics and affairs of state, Miss Moore came into the world in Kansas City, Mo., being a daughter of the late Crawford Moore, a prominent banker of that city. On her mother's side she is related to Colonel J. C. Bowker, of Atlanta, Ga., who distinguished himself in the War of the Rebellion, while her paternal grandfather, Captain Crawford Moore, represented Missouri in the Senate for two terms. Miss Moore is a graduate of Bethany College, Topeka, Kan., carrying off high honors when but a youngster of fifteen. Two years previous to this she received her first taste of theatricals, playing Meenie in "Rip Van Winkle" with the Woodward Stock Company, in her native city. Upon the death of her father, which occurred about this time, Miss Moore, accompanied by her mother, went to Europe, traveling extensively for two years in their own private touring car. She also devoted not a little time to study and preparation for her stage career. Returning to America in the spring of 1907, Miss Moore was immediately engaged to play leading ingénue parts with the William Morris Stock Company, at the Lincoln Square Theatre. She was a member of this company five weeks, doing exceptionally good work in such parts as Flora in "The Holy City," Eileen O'Brien in "When We Were Twenty-one," Dora Prescott in "Men and Women," and Kate in "The Lost Paradise." It was during this engagement that Miss Moore came under the notice of James K. Hackett and he engaged her to create in this country, the rôle of Dora Longman in "John Gladye's Honor." And as one critic tersely put it, "She was the one bright spot in the piece," while Amy Leslie declared her to be "as delightful as a breath of fresh air." Miss Moore was then engaged for the star cast that presented "Twenty Days in the Shade," in Chicago, in April, 1908. She divided 1908-09 between "The Best Man" and "Meyer and Son." Miss Moore, who has exquisite taste in the matter of dress, always being perfectly gowned, certainly has all things in her favor, being skilled as a musician and having command of four languages, and her future will unquestionably reveal only brilliant results.



**W**ILTON LACKAYE has held an unquestioned and undisputed position as one of America's representative actors for the past twenty years, and his name has been associated with some of the greatest stage successes of the present age. His career has been of remarkable activity and few actors have created more parts than he. Born in Loudoun County, Virginia, and originally intended for the priesthood, Mr. Lackaye was educated at an Ottawa college and at



Georgetown University. He began his stage career in 1883 as Lucentio in "Francesca Da Rimini," with Lawrence Barrett, followed by a season each with Carrie Swain and in "May Blossom." He spent the season of 1886-87 in Fanny Davenport's company, appearing in "Much Ado About Nothing," "Fedora" and "As You Like It." The season of 1887-88, Mr. Lackaye was in "Allan Dare," "She" and "Paul Kauvar"; season of 1888-89 in "The Silver King," with Rose Coghlan in "Jocelyn" and Minnie Maddern in "Featherbrain"; season of 1889-90, with Kate Claxton in "Bootles' Baby," in "Shenandoah," with the Terriss-Millward combination in "Roger La Honte," with Daly's company in "The Great Unknown,"

in "My Jack" and in "Money Mad"; season of 1890-91, with McKee Rankin in "The Canuck," in "The Clemenceau Case," "Dr. Bill," "Nero," with Kate Claxton in "The Two Orphans" and in "The Power of the Press." He began the season following in London with George Alexander in "The Idler," soon returning to this country to support Sadie Martinot in "Pompadour," was next in "Mr. Wilkinson's Widows" and then in "Imagination." Mr. Lackaye was next in "Aristocracy" for two years, supplemented by a term with Palmer's stock company. He began the season of 1894-05 in "New Blood," then appeared with Olga Nethersole in "The Transgressor," next with Annie Russell in "The New Woman," then in "The District Attorney," and in April, 1905, he created Svengali in "Trilby." He was identified with this part for over two years, followed by a starring season in "Dr. Balgraff." He was then leading man with Nance O'Neil, and appeared in the star cast of "The Musketeers." The season of 1899-00, he was "Reb" Shemuel in "The Children of the Ghetto," followed by a busy season with Mrs. Le Moyne in "The Greatest Thing in the World," in "Quo Vadis," "The Price of Peace" and "Uncle Tom's Cabin." Mr. Lackaye started out the next year with James K. Hackett in "Don Caesar's Return," was next in "Colorado" and with Amelia Bingham in "A Modern Magdalen," remaining with Miss Bingham all of the next year in "The Frisky Mrs. Johnson" and other plays. In the fall of 1903, Mr. Lackaye permanently entered the stellar ranks, and was seen for three years in "The Pit," with a brief revival of "Trilby," followed by a season in "The Law and the Man." 1907-08, he toured in "The Bondman," and 1908-09 he was in "The Battle." A marvelously busy career this, one indicative of the exceptional histrionic powers of Mr. Lackaye.

OCTOBER



IT was only a short time ago that Suzanne Santje promised to achieve most excellent things as an emotional actress, but for some reason or other, probably lack of opportunity, she has never managed to reach an independent professional position. Miss Santje is a Philadelphian by birth, a daughter of the late Judge C. S. Keyser, and a graduate of the University of Pennsylvania. Her first stage engagement was as Clyde Herrod in "A Romance of Coon Hollow," and immediately she commanded attention by her forceful, emotional acting. This won a position for her in Augustin Daly's company, with whom she remained up to the time of his death, though her opportunities under him were rather scant. The season of 1899-00 Miss Santje was seen in "The Three Little Lambs," at the Fifth Avenue Theatre, after which she spent a season in Richard Mansfield's support, being especially successful as Alice in "Henry V." Among other rôles she played with this actor were May Wedderburn in "The First Violin," Mrs. St. Aubyn in "Beau Brummel," Baroness Chevrial in "A Parisian Romance" and Sister Martha in "Cyrano de Bergerac." She then appeared on tour with Howard Gould as the Baroness Royden in "Brother Officers," and later was leading woman of the Shipman Stock at Newport News, Va. Miss Santje was then with the Alcazar Stock, San Francisco, afterward appearing at the head of the Coburn-Santje Stock, Roanoke, Va. She was next seen in a variety of heavy rôles with the Baldwin-Melville Stock, New Orleans. The season of 1904-05 she played a few weeks with the Columbia Theatre Stock, Brooklyn, and then toured through the South with Rose Coghlan in "Diplomacy," playing Dora. She starred for a brief period in "Sowing the Wind" early in the season of 1905-06, and has not been seen on the stage since that time, though she has announced that she will resume her career shortly.



## October 2

## George Alison

GEORGE ALISON, one of the best of our modern-day stock company leading men, is an Englishman by birth, and his early stage days were devoted to Rosina Vokes' company. It was the winter of 1891 that saw his début on the American stage, supporting Mr. and Mrs. Kendal upon one of their tours. Here he came under the notice of Daniel Frohman and was engaged by that manager as a member of the Lyceum Theatre Company, appearing with that organization for several years in the productions of "The Grey Mare," "Americans Abroad," "The Guardsman" and "The Amazons." The season of 1895-96 Mr. Alison was leading man in "The Fatal Card," and the next season he was with Sol Smith Russell in "A Bachelor's Romance." The year of 1897-98 found him again with the Lyceum company, appearing in "The Princess and the Butterfly" and "The Tree of Knowledge." The three seasons following this he was leading man with James K. Hackett, playing in "The Tree of Knowledge," "Rupert of Hentzau" and "The Pride of Jennico." He then spent a season as Messala in "Ben-Hur," and the summer of 1902 he made a brief excursion into musical comedy, playing in "The Defender." Later in that same summer, Mr. Alison played leads with the Proctor Stock, Albany, N. Y., and then went to Portland, Ore., joining the Baker Stock, with which he remained for a year and a half. Beginning September 4, 1904, he became leading man of the Bush Temple Stock, Chicago, with which he remained two years, following which he spent an equal length of time with the Winnipeg Theatre Stock, Winnipeg, Can. During 1908-09, Mr. Alison was again in Chicago, with the Bush Temple Stock.

A WONDERFUL artiste is Eleanora Duse, one whose fame has extended the world over, and she has achieved a position such as comes to only those blessed with the divine fire of genius. And a genius Duse is in every sense of the word, for her powers embrace the highest form of light comedy, such as *Cyprienne* in "Divorçons," as well as the heavy emotions of "Camille" or "Tosca." Duse, the daughter of strolling players, was born on a wagon on the outskirts of Venice. She appeared with her parents during her childhood days, afterward playing at several of the provincial theatres. Though she was fairly successful, it was not until her twenty-fourth year that she displayed those powers that were to place her among the world's greatest actresses. From that time on her fame increased more and more and she traveled throughout Europe, being greeted enthusiastically on every side. Finally she made her *début* in America, on January 23, 1893, at the Fifth Avenue Theatre, and the opinion of the older countries was confirmed here. Her repertoire during that engagement consisted of "Fernande," "Camille," "Cavalleria Rusticana," "La Locandiera," "Fedora," "The Wife of Claudian" and "Divorçons." She returned to this country three years later, and again in 1902, but fared rather badly, financially, on her last tour on account of forcing the plays of Gabriel d'Annunzio upon a public that would have none of them. Duse, even aside from her individual, rather sad, personality, can be compared to absolutely no one in her art. One may almost say she has created an art of her own, so fine, subtle and elusive is the quality of her work.



LOUIS JAMES was born in Fremont, Ill., and began his stage career in 1863 as a member of Macauley's Stock Company in Louisville, Ky. He then joined Mrs. John Drew's Company at the Arch Street Theatre, Philadelphia, where he remained six years. Mr. James next joined the forces of Augustin Daly, opening with his company, September 5, 1871, and remaining with Daly for four years, a few of his biggest successes being: Henry Delille in "Article 47," Master Page in "The Merry Wives of Windsor," Joseph Surface in "The School for Scandal," Major Whist in "Saratoga," Bill Sikes in "Oliver Twist" and Young Marlowe in "She Stoops to Conquer." For a long time after this he played leads at McVicker's Theatre, Chicago, and at Maguire's Theatre, San Francisco. In 1881, and for five years altogether, Mr. James was principal support to Lawrence Barrett, especially distinguishing himself in the rôle of Pepe in "Francesca da Rimini." He then co-starred with Marie Wainwright, from 1886 to 1889, presenting a large repertoire consisting of "Virginius," "Othello," "Ingomar," "As You Like It," "Much Ado About Nothing," "The Love Chase," etc. Mr. James branched out as an individual star in 1889, and he has been seen at the head of his own company ever since, having made many co-starring tours in conjunction with such players as Frederick Warde, Kathryn Kidder and Madame Modjeska. The season of 1904-05, he played Jacques in the star-cast of "The Two Orphans," afterward playing Hardcastle in the Bellew-Robson revival of "She Stoops to Conquer." The season of 1905-06, Mr. James was seen on tour in "Virginius," "The Merchant of Venice" and "Ingomar"; during 1906-07, his principal offering was "The Merry Wives of Windsor"; and 1907-08, he played "The Comedy of Errors," "The Merchant of Venice" and "The Merry Wives of Windsor." His principal offering, 1908-09, was Ibsen's "Peer Gynt."

DESPITE his idiosyncrasies and eccentricities, many of which are merely the pose of the moment, Arnold Daly is one of the very best actors on the American stage to-day, and few players there are who have given such a consistently excellent list of portrayals to our stage. Though the plays in which he has figured have met with defeat in many instances, he, himself, has yet to give his first poor performance. Mr. Daly came into the world in Brooklyn, N. Y., his parents being Joseph J. and Mary Daly, and he was christened Peter Christopher Arnold. After rather a haphazard schooling, gained principally at the Academy of the Sacred Heart and St. Patrick's Academy, Brooklyn, he became office-boy in the employ of Charles Frohman, thus coming in contact with stage affairs. Mr. Daly started up the stage ladder in an acting capacity in 1893 with Fanny Rice in "The Jolly Squire," later on supporting Agnes Herndon in "La Belle Marie" and "Married, Not Mated." He then spent one season each on tour in "Aristocracy" and "The Girl I Left Behind Me." The season of 1896-97, Mr. Daly first played Chambers in "Pudd'nhead Wilson," supporting Theodore Hamilton; was



then with William Barry in "John Bradley's Money"; and appeared in St. Paul, Minn., with the Giffen-Neill Stock. The next year he played Wilfred Varney in a road company of "Secret Service," afterward going to London with William Gillette in "Too Much Johnson." The two years following this he appeared in the respective productions of "Because She Loved Him So," and "Barbara Frietchie," supporting Julia Marlowe, and then came a season divided between "Self and Lady" and "Are You a Mason?" Mr. Daly began the season of 1901-02 in London with Nat Goodwin and Maxine Elliott in "When We Were Twenty-one," returning to this country to appear with Amelia Bingham in "Lady Margaret" and Elsie de Wolfe in "The Way of the World." He had a busy time of it the next season in "Hearts Aflame," "The Bird in the Cage," "Cynthia," supporting Miss de Wolfe, and "A Fool and His Money." In the fall of 1903, Mr. Daly appeared on tour with Irene Bentley in "The Girl from Dixie," and was later with Arthur Byron in "Major André." He made his debut as a star on December 9, 1903, presenting "Candida" at special matinées, meeting with instant recognition, and since then he has produced the following plays: "The Man of Destiny," "How He Lied to Her Husband," "You Never Can Tell," "John Bull's Other Island," "Mrs. Warren's Profession" and "Arms and the Man"—all by Bernard Shaw. He has also produced a number of one-act plays, and for a brief time was seen in "The Boys of Co. B." He leased the Berkeley Lyceum Theatre in the fall of 1907, endeavoring to conduct it along the lines of the Théâtre Antoine, but met with defeat, and afterward toured in a piece called "The Regeneration." The season of 1908-09 he starred in "The Regeneration," "His Wife's Family" and "The Strong People," each of which failed.

THE name of Louise Dresser has come conspicuously before Broadway theatregoers within the past three seasons, and its possessor has proven herself to be a singing comédienne of the first caliber, one of unusual attainments and exceptional artistic promise. An Ohio girl by birth, hailing from Columbus, her own name being Louise Kerlin, Miss Dresser's family were among the early settlers of the Middle West, they having lived for years at Terre Haute, Ind. Through her brother, the late Paul Dresser, the well-known composer, she came in touch with things theatrical and decided to follow a stage career. She made her début upon the vaudeville stage about seven years ago, at which time her brother's song, "On the Banks of the Wabash," was enjoying phenomenal popularity and she was billed as "The Girl from the Wabash," by which title she was known to vaudeville patrons during her entire stay in that field of endeavor. Upon only one occasion did she vary her term in vaudeville, and that was the season of 1902-03 when she created the rôle of Ernie in "California," a comedy drama which toured the Central States with considerable success. The season of 1906-07, Miss Dresser was finally lured from vaudeville, appearing that season at the Herald Square Theatre in "About Town," supporting Lew M. Fields, with whom she remained two years, being Millie Mostyn in "The Girl Behind the Counter," Miss Dresser, 1908-09, was first Clementine in "The Girls of Gotenberg," then played Mrs. Gregory in "The Candy Shop," and also made a brief stellar return to vaudeville. She is one of our cleverest and most popular singing comédiennes and deserves every bit of her success.



A BONNY, clever little character actress is Ada Gilman, one whom yesterday's theatregoers will recall as an exceptionally talented soubrette. She was very popular a quarter of a century ago, and nowadays we know her as a dependable, efficient player in character parts, showing her excellent early training. Miss Gilman began her career with the Boston Museum Stock in 1869, and after two seasons with this company she moved over to the Globe Theatre in the same city. For several years after this she was associated with many of the leading stock companies of that period, such as Frank Aiken's Stock, Chicago, the Memphis, Tenn., Stock, Theatre Varieties Stock,, New Orleans, and New Chicago Theatre Stock, also playing important parts with Lawrence Barrett's company for two separate half seasons. Miss Gilman then became a member of Daly's company, where she did some excellent work for three years, especially in "Pique," in which piece Mr. Daly sent her on the road for a season. She was with the California Theatre Stock, San Francisco, for a time, and then appeared at Booth's Theatre as Dicksie, a newsboy, in Dion Boucicault's production of "Rescued." After an engagement with De Wolf Hopper in "One Hundred Wives," for two seasons, Miss Gilman's eyesight became defective and she was little seen in public for a number of years, aside from an occasional special engagement. She permanently took up her work again the season of 1895-96, supporting Joseph Haworth in "Rosedale," and since then has done many excellent things, principally as Tilly in "My Friend from India," with Henry Jewett in "The Choir Invisible," Virginia Calhoun in "Borderside," in "Caleb West," "Lovers' Lane," with Joseph Jefferson in repertoire, Wilton Lackaye in "The Pit," "Trilby," and "The Law and the Man," Lulu Glaser in "The Aero Club," and Maxine Elliott in "The Chaperon."



**D**URING the remarkably short time that Sadie Jansell has been before the vaudeville theatregoing public she has made a most excellent name for herself as a mimic and impersonator of the very front rank, holding her own in this field against others with twice her years and experience. Thrice blessed, with an engaging personality, striking brunette beauty and fine mimetic talents, it is comparatively easy to understand the success she has met with and, all the more credit to her, she is most ambitious and painstaking, desiring to reach even a higher goal than that already achieved. A true daughter of the South, having been born in Savannah, Ga., Miss Jansell began her public career at the early age of eight and for two years altogether she was popular in the leading Southern cities in juvenile recitals, winning special praise for her work in "King John." She then came to New York and appeared at the Herald Square Theatre in 1898, at a moment's notice, with Mrs. Leslie Carter in "The Heart of Maryland," being the little wounded drummer-boy, True Blue. For a long time after this Miss Jansell was engaged in the school-room, graduating with high honors from the Normal College. She took up her stage work again about five years ago, appearing for a time in summer stock work and melodrama, and in 1905 she invaded the vaudeville world with signal success, where she has flourished ever since, aside from the season of 1907-08, when she played Dolly Wagner in "Fascinating Flora," in the support of Adele Ritchie., and of her mimetic work in this piece, the Washington Herald (of October 22, 1907,) has this to say: "Sadie Jansell is an



imitatrix, a newcomer, apparently, who really imitates her subjects. She makes the usually tiresome impersonations interesting from a new standpoint." Miss Jansell finds a ready demand for her services upon every hand, receiving most excellent and exclusive booking every year, for she has built up a following all her own. She has perfected the art of mimicry to an admirable degree, giving a faithful and lifelike portraiture of those she impersonates, and the name and position she has won for herself clearly indicates the excellence of her work and its appreciation by our theatregoers.



Since every man who lives is born to die,  
 And none can boast sincere felicity,  
 With equal mind what happens let us bear,  
 Nor joy, nor grieve for things beyond our care;  
 Like pilgrims, to th' appointed place we tend,  
 The world's an inn, and death the journey's end.

—Dryden.

**V**IOLA GILLETTE, one of the most talented and distinguished light opera singers on the American stage to-day, with a mezzo-soprano voice of exceptional power and sweetness, is a native of Salt Lake City, Utah, her family name being Pratt, and she was a well-known church and concert singer in her home town before adopting the stage as a profession. She made her stage début with a summer opera company in Washington, D. C., in 1898, immediately afterward securing an engagement under Frank McKee to tour Australia and New Zealand, where she remained a year. She sang in the Royal Opera there, under Williamson and Musgrove, her repertoire including Alan-a-Dale in "Robin Hood" and ten grand operas, one of her best parts being Ortrud in "Lohengrin." Miss Gillette scored her first success in this country the season of 1900-01, as prima donna with Alice Neilsen, playing Pompon in "The Fortune Teller" and Marie in "The Singing Girl," accompanying Miss Neilsen abroad for her engagement at the Shaftesbury Theatre, London. The two seasons following this Miss Gillette was in "The Sleeping Beauty and the Beast," after which came a season in "Mother Goose." She then made her début as a star, and for three years, two under Frank L. Perley's management and one as an independent manageress, she toured the South and West in "The Girl and the Bandit." For a year and a half after this Miss Gillette, accompanied by George J. MacFarlane, appeared in a musical sketch in vaudeville, and, in the spring of 1909, she was prima donna with Jefferson De Angelis in "The Beauty Spot."



**N**ANCE O'NEIL, who only needs a good part in a good play to show what she can do, is a native of California, born in Oakland. After graduating from Snell's Seminary in California, Miss O'Neil made her début at the Alcazar Theatre, San Francisco, in a piece called "Sarah," under the management of McKee Rankin. After a few weeks in 'Frisco, she toured California in "The Danites," and then joined the Burbank Stock, Los Angeles. She then spent a season in stock in Denver, followed by a tour of the South in a repertoire of farces, such as "The Snowball" and "The Private Secretary." Coming East, Miss O'Neil scored her first success as Geraldine in "A Bachelor's Baby," at Washington, D. C., with Mr. Rankin and Mr. and Mrs. Sydney Drew. After appearing in a play from the German of Wilbrandt and "True to Life," she made her stellar début in 1898, and during the intervening time she has gained a repertoire of parts unequalled by any other star to-day during that same period, some of her rôles being Lady Macbeth, Juliet, Rosalind, Viola, Magda, Leah, Nancy Sykes, Camille, Lady Isabel, Trilby, Parthenia, Fedora, La Tosca, Lady Teazle, Meg Merillies, Elizabeth, Judith, Hedda Gabler, Lady Inger of Ostate, Tess of the D'Urbervilles, Marie in "The Fires of St. John," Rebecca West in "Rosmersholm," Monna Vanna, Zoraya in "The Sorceress," Cleo and Agnes. Her professional travels have included the entire United States and visits to Honolulu, Australia, South Africa, Egypt and London, being received with open arms in these countries. The season of 1908-09, Miss O'Neil starred briefly in "Agnes," after which she presented a dramatic sketch in vaudeville. A remarkable actress is Miss O'Neil, one to whom the stage fates have been none too kind, and she deserves only the best in her profession.

A GREAT pity it is that so excellent an actor as William Ingersoll has not been seen with greater frequency upon the New York stage and in worth-while parts. During the twenty-four years he has been behind the footlights it has been his fate to be cast for rather colorless rôles when playing on Broadway and, with the topsy-turvy way of things in Stageland, he has a repertoire of admirable leading rôles that number well up in the hundreds. Mr. Ingersoll began his stage career in 1885 in the support of Margaret Mather, with whom he remained five seasons, and then came three years with Marie Wainwright, gaining much valuable training in the classical plays in which these two actresses appeared. The season of 1893-94, he played the lead in "The Corncracker," and for a long time after this he was identified with Nat C. Goodwin's company, supporting that actor in "A Gilded Fool," "In Missouri," "An American Citizen," "Nathan Hale," etc. Mr. Ingersoll spent the season of 1899-00 with William H. Crane, playing in "Peter Stuyvesant," "A Rich Man's Son" and "David Harum," creating the rôle of John Lenox in the last-mentioned. Beginning with the fall of 1900 and for four consecutive seasons, Mr. Ingersoll was leading man of the Harry Davis Stock, Pittsburg, with which he gained a repertoire of nearly two hundred rôles. The season of 1904-05, he divided between "Home Folks" and with the Proctor Stock, and the following season he was first with Marie Cahill in "Moonshine" and then with Charles Richman in "Gallops." Mr. Ingersoll spent 1906-07 with "The Love Route," and for the past two years he has been playing leads with the Orpheum Stock, Philadelphia, Pa.



HERBERT KELCEY has been an important factor in American stage affairs for the past twenty-six years, and he has maintained an excellent standard of acting that many a young player would do well to follow. His has been a busy career, replete with excellent achievements, and a splendid thing it is that he continues to hold his own with our theatrelovers. Born in London, England, Mr. Kelcey began his stage career at Brighton in 1877 in "Flirtation." He made his London début on October 4, 1880, at the Royalty Theatre in "Bow Bells," later appearing in "Peggy," was then at Drury Lane in "Youth" and appeared on tour in "The Lights o' London." He made his first appearance on the American stage the season of 1882-83, and during his first five years in this country he alternated his time between Wallack's company and the Madison Square Theatre Company, a few of his biggest successes being in "The Silver King," "Called Back," "The Private Secretary," "Diplomacy," "Sealed Instructions," "Saints and Sinners," "Harvest" and "Harbor Lights." Mr. Kelcey became leading man of the Lyceum Theatre Company on September 19, 1887, a position he held eight years, appearing in: "The Great Pink Pearl," "The Wife," "Sweet Lavender," "The Marquis," "The Charity Ball," "The Idler," "Nerves," "Old Heads and Young Hearts," "Lady Bountiful," "Squire Kate," "Merry Gotham," "The Grey Mare," "Americans Abroad," "The Guardsman," "The American Duchess," "Our Country Cousins," "The Amazons," "A Woman's Silence," "The Case of Rebellious Susan," "An Ideal Husband," "Fortune," "The Home Secretary," "The Benefit of the Doubt" and "The Prisoner of Zenda." The season of 1896-97, Mr. Kelcey was leading man with Mrs. Leslie Carter in "The Heart of Maryland," and the next season he entered upon a co-starring arrangement with Effie Shannon, which has lasted ever since. (For the list of their stellar vehicles, see Miss Shannon's biography under date of May 13.)

**A** BEWITCHING, dainty little person is Anna Laughlin, and she has been gamboling in musical pieces for the past ten years though she is still decidedly in the juvenile class. She has been continually before the public since her seventh year, and probably for this reason some people believe her to be older than she really is. Born in Sacramento, Cal., Miss Laughlin made her stage début at the Grove Street Theatre, San Francisco, as Sir Arthur May in "Rosedale." This was the beginning of a series of children's parts that she played in the West, Little Eva and Lord Fauntleroy being among the number. Miss Laughlin made her New York début on October 22, 1894, playing Ruth in "A Man Without a Country," at the American Theatre. She then played Editha in "Editha's Burglar," followed by two years in vaudeville, giving imitations of well-known actors, and for a similar period she was a member of the Wilbur Opera Company, a popular-priced repertoire organization that toured the towns of the eastern and middle states. It was the summer of 1900 that Broadway and Miss Laughlin struck up an acquaintance, she appearing on the Casino Roof Garden in "The Casino Boy." The season of 1900-01 she appeared at the Casino in "The Belle of Bohemia," later going to London with this piece, and returned to America in "The Casino Girl," at the Knickerbocker Theatre. She spent all of the next season with Dan Daly in "The New Yorkers," and in June, 1902, created the rôle of Dorothy Gale in "The Wizard of Oz," which part she played three consecutive years. The season of 1905-06, Miss Laughlin was first in "The Land of Nod" and then in "His Majesty," following which she was in vaudeville for a year; 1907-08, she appeared in "The Top o' th' World" and 1908-09, she divided between "Mr. Hamlet of Broadway," with Eddie Foy and in vaudeville.



## October 12

## Frank Worthing

**F**RANK WORTHING, one of the best and most popular leading men upon the American stage to-day, is an Englishman by birth and his stage career covers a period of over twenty years. After studying under Sarah Thorne, he acted in her support for several years, following which he played Orlando to Mrs. Patrick Campbell's Rosalind. After this came a term with both Mrs. Langtry and Charles Wyndham, and then he determined to cast his professional fortunes with the theatre in America. Mr. Worthing made his début in this country on December 15, 1894, as leading man with the Daly Company, opening in "Love on Crutches," and he remained with this organization until the spring of 1896. He then appeared in "A House of Cards," at the Fifth Avenue Theatre, and for two years was with the Frawley Stock on the Pacific coast. Since then Mr. Worthing's engagements have been as follows: 1898-99, with Annie Russell in "Catherine"; 1899-00, with "The Children of the Ghetto" and "Naughty Anthony"; 1900-01, with Grace George in "Her Majesty" and Amelia Bingham in "The Climbers"; 1901-02, with Miss Bingham in "The Climbers" and "Lady Margaret," and in "Jedbury, Jr.," at the Shaftesbury Theatre, London; 1902-03, with Julia Marlowe in "Queen Fiametta" and "The Cavalier"; 1903-04, first with Miss Marlowe in "Fools of Nature" and then in "The Other Girl"; 1904-05, started out with Miss Bingham in repertoire, then in "The Wife Without a Smile," next in "Mrs. Temple's Telegram" and finally with Margaret Anglin in repertoire; 1905-06, with Miss Anglin in "Zira," Ellis Jeffreys in "The Fascinating Mr. Vandervelt" and in London, with Mrs. Campbell. Beginning with the fall of 1906, Mr. Worthing returned to Grace George's support continuing with her ever since, appearing in "Clothes," "Divorçons" and "A Woman's Way."

ALTHOUGH the name of Lily Langtry has lost much of its former glamour, she is still a woman of striking appearance, wonderful individuality and sufficient dramatic ability to carry conviction in rather light-waisted rôles. Never a great actress, though probably a better one than she was credited with being, and a woman of marvelous beauty, she has held her own to a wonderful degree and is still in favor in both England and America. Mrs. Langtry was born in St. Helier on the Isle of Jersey, the daughter of an Episcopal clergyman, was educated privately, and when a girl of twenty-one, to be exact, on March 12, 1874, she became the wife of Edward Langtry, her maiden name having been Emily Charlotte Le Breton. She went to London to live and soon became the reigning social queen, entering upon a pace that was bewildering in its gayety and brilliance. But the lack of funds forced her to seek new channels and her thoughts turned toward the stage. Mrs. Langtry made her début at the London Haymarket, December 15, 1881, playing Kate Hardcastle in "She Stoops to Conquer." Her social position gave her an excellent start, and on November 6, of the year following, she made her bow before an American audience, at Wallack's Theatre, opening in "An Unequal Match." She made frequent visits to these shores during the years that followed, and her repertoire of plays grew to be quite an extensive one, including "The Honeymoon," "As You Like It," "She Stoops to Conquer," "Pygmalion and Galatea," "A Wife's Peril," "The Lady of Lyons," "As in a Looking-glass," "Macbeth," "Lady Clancarty," "Gossip," "The Degen-erates," "The Cross-ways," "Mlle. Mars" and "Mrs. Deering's Divorce." It must be said to her credit that she improved in her acting with each new appearance, winning her greatest favor in modern society rôles, hers being a temperament little suited to Rosalind, Lady Macbeth, Galatea, or Pauline. She made a tour of the vaudeville circuits in this country, the season of 1906-07, presenting a dramatic sketch. Mrs. Langtry was divorced from her husband on May 14, 1897, and on July 27, 1899, she married Hugo Gerald de Bathe, eldest son of Sir Henry Percival de Bathe, and upon the death of her father-in-law, a short time ago, she came into the title of Lady de Bathe.



AS James O'Neil has become so completely identified with the play of "Monte Cristo," few people there are, especially among the younger generation, who realize what an exceptionally capable actor he is. Born in Kilkenny, Ireland, Mr. O'Neil came to this country when a child of five, and spent his boyhood days in Cincinnati. There, too, he made his stage début in 1868, appearing with the stock at the National Theatre. After this came several years of the usual beginner's vicissitudes, until 1871, when he became leading man at McVicker's Theatre, Chicago. Two years in this position, later at Hooley's Theatre, in the same city, and an engagement in San Francisco, preceded his appearance at the Union Square Theatre in 1876, where for two years he shared leading rôles with Charles R. Thorne, Jr. Mr. O'Neil then returned to San Francisco, where he played three seasons at the Baldwin Theatre, and during his stay in that city he created a tremendous sensation by his performance of the Saviour in the Passion Play, which was produced at the Grand Opera House on March 3, 1879, and for which portrayal he became involved in considerable legal difficulties. Upon his return East, after several inconsequential engagements, he appeared at Booth's Theatre, in February, 1883, as Edmund Dantes in "Monte Cristo," and one may say that he has been identified with this rôle ever since.

**B**EYOND the shadow of a doubt the most promising figure upon the American stage-to-day is Helen Ware. This exceptionally talented young player has been progressing in Broadway theatricals for the past five years, showing constant growth and development with each succeeding season—until now she is but one part removed from stardom; with her next new rôle is to come stellar glories. Miss Ware was born in San Francisco,



Cal., her parents being John August and Elinor (Ware) Remer, but she passed her youth in New York City, gaining her schooling at the public schools and the Normal College. She started up the stage ladder the season of 1899-00 as an "extra" with Maude Adams in "The Little Minister," and the season after this she was Miss Carlton in "An American Gentleman," with William Bonelli and Rose Stahl. In the fall of 1901 Miss Ware was seen with Blanche Bates in "Under Two Flags," playing Lady Venetia and acting as understudy to the star. Owing to Miss Bates' illness she played Cigarette with signal success for a week, being discharged immediately thereafter, since when no understudy has ever filled Miss Bates' shoes. Miss Ware finished out this broken season as Lygia in "Quo Vadis," and with the Harry Corson Clarke Stock, Washington, D. C. The season of 1902-03, she was first with Jane Kennark in "Under Two Flags," then with the Woodward Stock, touring Missouri and Kansas, next with the Powers

Stock, Grand Rapids, Mich., and finally with the Rodriguez Stock, Parkersburg, W. Va. After this strenuous season, Miss Ware played Madame Alvarez in "Soldiers of Fortune," with Robert Edeson, followed by a summer term with the Lyceum Theatre Stock, Rochester, N. Y. She passed the season of 1904-05 with Blanche Walsh, playing the Princess Marie in "Resurrection" and Dora Miller in "The Woman in the Case," and that summer she was with the Hunter-Bradford Stock, Hartford, Conn. Miss Ware began the next season as Miss Warmester in "His Grace de Grammont," with Otis Skinner, following which she was seen with Mabel Taliferro as Meg Monahan in "In the Bishop's Carriage," then came Aloysia Weber in "The Greater Love," supporting Howard Kyle, and finally came a return to Blanche Walsh's company, this time as Claire Forster in "The Woman in the Case." It was in Miss Walsh's support that Miss Ware electrified New Yorkers, in August, 1906, by her Celia in "The Kreutzer Sonata," an admirable bit of acting and a few months later she scored again as Malena, the gypsy in "The Road to Yesterday," with Minnie Dupree. The year following she appeared with Arnold Daly in the one-act plays, "The Shirkers," "How He Lied to Her Husband," "After the Opera" and "The Flag Station," and as Prossy in "Candida" and Nellie in "The Regeneration," and the summer of 1907 she was seen in Chicago as Emma Brooks in "Paid in Full." She began the season of 1908-09 with Mr. Daly in "The Regeneration," and then came the triumph of her career, Annie Jeffries in "The Third Degree," the part that has won stellar recognition for her. Of a most appealing, responsive and sympathetic temperament, Miss Ware's future lies brilliantly before her and no one can deny that it's possibilities are vast and unlimited.

IT seems a pity that Dora de Fillippe is seen so infrequently on the New York stage, for prima donnas of her caliber are none too plentiful nowadays.

A Frenchwoman by birth, born in Paris, of French and Austrian parentage, Miss de Fillippe was educated at the Sacré Cœur Convent, afterward studying vocal culture. On embarking upon a stage career, she promptly won a leading place as a lyric soprano, singing in the opera houses of all the leading continental capitals, her repertoire embracing: "La Bohème," "Carmen," "Faust," "The Daughter of the Regiment," "La Dame Blanche," "Cavalleria Rusticana" and "I'Pagliacci," in the realm of grand opera; and "The Lady Slavey," "The French Maid," "La Poupée," "Lovely Galatea," "La Mascotte," "Olivette," and "Said Pasha," in a lighter vein. It was in the winter of 1902 that Miss de Fillippe made her début in this country, appearing at the Metropolitan Opera House with Pietro Mascagni, and she became so enamored with America that she has remained here ever since. In August, 1903, she was seen at the Broadway Theatre as prima donna in "A Princess of Kensington," after which she went to San Francisco and joined the Tivoli Opera Company, opening March 21, 1904, and closed on May 21 of the next year, during which time she appeared in "Mr. Pickwick," "The Beggar Student," "When Johnny Comes Marching Home," "A Runaway Girl," "The Toy Maker," "Sergeant Kitty," "Robin Hood," "The Toreador," "The Serenade," "Der Rastelbinder," "The Messenger Boy," "King Dodo," "Boccaccio," "The Burgomaster," "Florodora" and "The Mikado." After this she appeared in vaudeville with Willard Simms, sang in summer opera at the Euclid Garden Theatre, Cleveland, Ohio, and for two years was one of the four prima donnas who alternated in the title rôle of "Madame Butterfly," under the direction of Henry W. Savage.



AS an actress of leading and ingénue rôles, Jewel Power is rapidly coming to the fore and considering her brief time behind the footlights, she is to be congratulated at her progress. Miss Power is a Western girl, born in Portland, Ore., and was educated at St. Mary's Academy, there. And, too, she began her stage career in that city, making her début the summer of 1904, with the Baker Stock, her first rôle being Daisy Maitland in "The Arabian Nights." The season of 1904-05, Miss Power toured the Pacific coast with Melbourne MacDowell in the Sardou repertoire, and the following season, coming East, she supported Herbert Kelcey and Effie Shannon, being Sybil Barrows in "The Lightning Conductor." The next year she was with Wilton Lackaye as Sister Simplicie in "The Law and the Man," following which she was associated with the Poli Stock, in both Springfield, Mass., and New Haven, Conn. The season of 1908-09, Miss Power appeared with Grace George, playing Josepha in "Divorçons" and Sallie Livingstone in "A Woman's Way." Among some of the more important parts that Miss Power has played in stock may be mentioned Georgiana Carley in "Her Own Way," Rhy in "The Three of Us," Ann Cruger in "The Charity Ball," Miss Arbuckle in "A Bachelor's Honeymoon," Jean in "La Belle Marie," Alice Whitelaw in "The Undertow," Johanna Lightfoot in "Shall We Forgive Her," Agnes Rodman in "Man and Woman," and the title rôles in "Hazel Kirke" and "Polly Primrose."

A YOUNG actor of juvenile and light comedy rôles, one whose best opportunities have been confined to traveling organizations, Edwin Belden will yet be heard from in Broadway, if given any kind of an opportunity. He is still probably young enough to patiently await his chance, but one's years in juvenile rôles are short enough at best, so he is naturally anxious to get a hearing while still blessed with youth's vigor and enthusiasm. And, besides, Mr. Belden's past record is of sufficient worth to gain him a Broadway opportunity now. He was born in Princeton, Ill., educated at the schools there and at the University of Illinois. As a college youth he took an active part in the theatrical entertainments, and it was in this way he was attracted towards the stage as a career. When his school days were over, Mr. Belden studied under Hart Conway in Chicago, with such satisfactory results that his very first engagement was in the support of Richard Mansfield. This was in 1898, and he remained with Mr. Mansfield three consecutive seasons, appearing in "Cyrano de Bergerac," "The First Violin," "Beau Brummel," "A Parisian Romance" and "Henry V." The season of 1901-02, Mr. Belden, in order to gain further in practical experience, appeared with stock companies in Brooklyn, Pawtucket, R. I., and Toledo, Ohio. The year following this he was most successful as the Imp in "When We Were Twenty-One," and after this appeared on tour in "The Bird in the Cage," in which he succeeded Arnold Daly, and in Maurice Campbell's production of "The Raven." The two seasons following this he appeared with Daniel Sully, playing the leading light comedy rôles in "Our Pastor" and "The Matchmaker," and the season of 1906-07, he toured through the South and West with Harry Beresford in "The Woman Hater." The following year he was again in Mr. Sully's company, after which he was for a year manager of the Princeton Theatre, and he is now playing Jed Woodis in "Fifty Miles from Boston," on tour.



LAWRENCE WHEAT, the blonde youth with the happy personality and engaging smile, has had decidedly more ups than downs during his ten years behind the footlights and as an actor of light comedy rôles he has achieved a place in stage circles well worth while, one that should soon lead to stellar fame. Born in Wheeling, W. Va., and educated at the public schools there and at Jefferson College, Washington, Pa., Mr. Wheat began his stage career in February, 1900, playing the minor bit of Reggie in "Mam'selle 'Awkins," at the Victoria Theatre. He started out the season of 1900-01, in the same piece, later playing the part of Binks in "The Girl from Up There," supporting Edna May. For four years following this Mr. Wheat, who, by the bye, is a brother of Kate Rolla, once famed in grand opera, was most happily placed in the support of Frank Daniels, being Arthur Tammons in "Miss Simplicity," Percy Wiggins in "The Office Boy" and Charity Jim in "Sergeant Brue." He then spent two years as "Stub" Talmage in "The College Widow," in which rôle he was highly successful, and, 1907-08, he was especially selected by George Ade to create the title part in his "Artie," of brief and unhappy memory, after which he succeeded George M. Cohan in the leading part in "Fifty Miles from Boston." Mr. Wheat played the greater part of 1908-09 with Louise Gunning in "Marcelle," and was also vastly liked for his J. Wallingford Speed in "Going Some."



TIME and time again Josephine Lovett has proven herself to be one of the most delightful and thoroughly capable leading women of the present day, and by her painstaking, conscientious work she has won a conspicuously successful place for herself on the American stage. She is an actress of finished methods, easy and wholly familiar before the footlights, with a remarkably good diction, fine and clear-cut, and with a personality that is at once womanly and ingratiating. She apparently makes no effort to gain her points, the best test of the finished player, and she never fails to bring a sense of poignant characterization at each of her rôles. Miss Lovett, who studied for the stage under Franklin Sargent, first attracted attention in stage circles in the support of Andrew Mack, previous to which she had some brief experience in minor rôles, notably with Henry Miller in "Heartsease." She first appeared with Mr. Mack in 1898 and for four consecutive seasons she was his leading woman, being the heroine in "The Ragged Girl," "The Last of the Rohans," "The Rebel" and "Tom Moore." The season of 1902-03, Miss Lovett was seen in "Jim Bludso," supporting Robert Hilliard, and the next year she was back with Mr. Mack, appearing in "The Bold Sogor Boy." She then toured with Blanche Ring in "Vivian's Papas," after which she again rejoined Mr. Mack's forces, and made an extensive tour of Australia with him, being specially well received by theatregoers in the Australian cities. She was highly successful, 1906-07, in her portrayal of Shirley Rossmore in "The Lion and the Mouse," and the season following this she was first leading woman of the Orpheum Stock, Philadelphia, playing such parts as Katharine in "If I Were King," Mrs. Weston in "The Cowboy and the Lady," Gloria Grant in "Glittering Gloria," and Mrs. Erlynn in "Lady Windermere's Fan," and then was seen at the Savoy Theatre as the heroine in the Frohman production of "Twenty Days in the Shade." Miss Lovett's most recent work on Broadway was in "The Game of Love," at Wallack's, in which she handled a rather trying rôle with skill and discrimination. An actress of mentality and artistic perception, Miss Lovett has achieved her position by application, study and hard work and she deserves every encouragement at the hands of our theatregoers.



Sublime Philosophy!

Thou art the patriarch's ladder, reaching heaven,  
 And bright with beckoning angels; but alas!  
 We see thee, like the patriarch, but in dreams,  
 By the first step, dull slumbering on the earth.

—Bulwer's "Richelieu."

A WONDERFULLY talented artiste is Cecilia Loftus, and she occupies an independent and distinctive position upon both the legitimate and vaudeville stages. No need here for a detailed account of her art and delightful personality, they are both too well known for that. The daughter of Marie Loftus, of London music hall fame, she was born in Glasgow, Scotland, was educated at the Convent of the Holy Child, at Blackpool, and even as a youngster was rarely gifted with mimetic powers. Immediately upon leaving school she determined to try her fortunes in the music halls, making her début at Oxford on July 15, 1893, as a mimic. She first appeared in America at Koster and Bial's on January 21, 1895. Returning to England, Miss Loftus made her début as a dramatic actress, supporting Martin Harvey in "The Children of the King," and after a brief whirl in the music halls, she has been more or less identified with the legitimate stage ever since, her principal engagements being as follows: 1900-01, with the Lyceum Theatre Company in "The Man of Forty" and "Lady Huntsworth's Experiment"; 1901-02, with E. H. Sothorn in "Richard Lovelace" and "If I Were King," and in London with Sir Henry Irving in "Faust" and "The Merchant of Venice"; 1902-03-04, with Sothorn in "If I Were King," "Hamlet" and "The Proud Prince"; 1904-05, starring tour in "The Serio-Comic Government," and in vaudeville; 1905-06, in London in "Peter Pan"; 1906-07, with Joseph Weber's company in "Dream City"; 1907-08, co-starring term with Lawrence D'Orsay in "The Lancers," and in vaudeville, and 1908-09, she appeared exclusively in the English music halls. A marvelously clever and versatile girl is Cecilia Loftus.



A N actress of uncommon individuality and pronounced distinction, Jennie A. Eustace stands practically alone as a player of a certain type of dignified gentlewoman. She was born in Troy, N. Y., and studied for the stage under Franklin Sargent, making her début in "The Cape Mail." For a number of years Miss Eustace was associated with A. M. Palmer's companies, appearing under his management in such plays as "Our Society," "Jim the Penman," "Sunlight and Shadow," "Esther Sandrez," "Alabama," "Lady Windermere's Fan," "Twilight" and with E. S. Willard in "Old Soldiers." After appearing with Richard Mansfield in repertoire, Miss Eustace went abroad in 1896 and was identified with the London stage for some time, being notably successful in "Madame Sans Gêne." Returning to this country, she appeared with John Drew in "The Liars," and, 1900-01, she was first Ib's Mother in "Ib and Little Christina," and next played Mrs. Bret in "Richard Savage," supporting Henry Miller. After a brief term with Viola Allen in "In the Palace of the King," she took up Amelia Bingham's rôle in "The Climbers," and then came a season with E. H. Sothorn, as Hugette in "If I were King" and Queen Gertrude in "Hamlet," in which latter rôle she was most successful. The following year she played Gertrude to the Hamlet of Forbes Robertson, after which she was Digby Bell in "The Education of Mr. Pipp," Bertha Kalich in "Therese Raquin," Grace George in "Clothes," and Arnold Daly in "The Boys of Co. B." The season of 1907-08, Miss Eustace supported John Mason in "The Witching Hour," and, 1908-09, she appeared briefly with Ethel Barrymore in "Lady Frederick."

October 24

Harry S. Hilliard

**H**ARRY S. HILLIARD is one of the cleverest and best-known leading juvenile men in the stock company field, and he has been associated with some of the foremost organizations of this kind in this country. He hails from Cincinnati, Ohio, in which city his father is a retired merchant, and after graduating from college he made his stage début in his native city with the Pike Stock Company, playing all kinds of utility parts. His next engagement was with the American Theatre Stock, Chicago, playing juvenile rôles, after which he was with the Boyle Stock in Nashville and Toronto. On July 13, 1903, Mr. Hilliard became a member of the Alcazar Stock, San Francisco, opening as Fritz in "The Prisoner of Zenda," and he was a member of this company one hundred and five consecutive weeks, during which time he played eighty-three different rôles in all, a record of which he may be proud. He then made his Broadway début playing the rôle of Ballington in "The Prince Chap," with Cyril Scott, at Joe Weber's Theatre, but the part gave him so little chance that he soon gave it up and joined the Proctor Stock at the Harlem Theatre, where he became a great favorite. The summer of 1906 he appeared with the Albee Stock, Providence. The season of 1906-07, Mr. Hilliard was Jack Temple in "Mrs. Temple's Telegram," and after the close of this piece he joined the Hunter-Bradford Players at Hartford, Conn., to play many of the leading rôles, such as Karl Heinrich in "Old Heidelberg," Valentine in "You Never Can Tell," etc. The next year he was leading man with Isabel Irving in "The Girl Who Has Everything" and "Susan in Search of a Husband," and 1908-09, he was with Henry E. Dixey in "The Devil" and in vaudeville, supporting Helen Grantley in "The Never, Never Land."



October 25

Margaret Wycherly

**M**MARGARET WYCHERLY, one of our most temperamental and sympathetic young actresses, has suffered from a perverse fate in not being able to grasp permanent stellar success, a position to which her talents certainly entitle her. She is a rarely gifted young actress, and a pity it is that a proper recognition is being so long denied her, although, at that, she has met with more than average success. Miss Wycherly was born in London, of American parentage, and was educated there and in Boston. She began her stage career in 1898 with Madame Janauschek in "What Dreams May Come," later supporting Paul Gilmore in "The Dawn of Freedom." She then appeared in the support of Richard Mansfield, playing minor bits in his repertoire, followed by a season on tour in "Why Smith Left Home," and a brief term with the Proctor Stock. The season of 1901-02, Miss Wycherly was a member of the Alcazar Stock, San Francisco, and then retired from the stage for a year, owing to ill health. She took up her work again, the season of 1903-04, with the Ben Greet Players, alternating with Edith Wynne Mathison in "Everyman" and was Olivia in "Twelfth Night." Miss Wycherly starred the next year in the W. B. Yeats plays—"The Land of Heart's Desire," "The Hour Glass," "Kathleen-Ni-Houlihan" and "The Countess Cathleen,"—and the season following was first on tour in "The Nazarene" and then supported James J. Corbett in "Cashel Byron's Profession." For some time after this she appeared in vaudeville in a protean sketch, "In Self Defense," and in the spring of 1907 starred in "The Primrose Path," doing admirable work in this play. The season of 1907-08, Miss Wycherly first played the title rôle in "Candida," with Arnold Daly, and later appeared in stock in Boston and Providence, R. I., while, 1908-09, she starred briefly in "Her Other Self" and then played Marie Louise in "The Thief."

ONE of the most active and conspicuously successful figures in stage affairs to-day is Dorothy Richmond, the well-known manager and producer of many vaudeville offerings. This clever and brainy young woman, within the brief space of time of two years, has made a particularly individual place for herself in the theatrical world and her name is now a synonym for sound integrity and good, firm business principles, these added



to a fine intelligence and artistic appreciation, a combination not met with every day. Miss Richmond, whose lot in life, if she so elected, would have little in common with the business world, is a Texas girl by birth, though the greater part of her early girlhood was passed in California, where her father, the late John Richmond, was a most successful banker and man of affairs. She received her education from private tutors and at the Sisters of the Holy Cross Convent, St. Joseph, at Fresno, Cal. Upon the completion of her school days, Miss Richmond, as befitted one of her birth and position, became an active participant in social affairs of the Pacific coast, being a leader in California's younger smart set. Even in those days and amid such different surroundings, Miss Richmond, by her originality

and inventive genius, was always to the fore in any social undertaking that required skill and brains, tact and executive ability. All this merely tended to develop in her a desire to put her talents to a more practical use to gain both pleasure and profit for herself and others in some business way. Naturally enough, as the daughter of one of California's most prominent men, there was absolutely no need of her doing this and any suggested plan of such a course met with bitter opposition upon the part of her mother. So for the time being the drawing-room and not the business-desk enjoyed her original talents. But Miss Richmond was determined in her purpose and upon the death of her father she immediately set about to accomplish her project. Miss Richmond came directly to New York, where, practically unknown, she resolved to make a place for herself as a producer and director of vaudeville acts, this branch of theatricals having long had a charm and fascination for her. Right from the start her efforts met with success and for the past two years she has enjoyed phenomenal favor, her studio, located in the Long Acre Building in Room 423, being the center of many ambitious plans and undertakings. Miss Richmond, graceful, animated and vivacious, just the type of clever young woman who deserves every success for she is so finely equipped mentally, has brought originality and enthusiasm into a field where they are most needed and appreciated and no further tribute is required than her present success and popularity. Miss Richmond has many ambitious future plans and that they will be accomplished facts, worthy of her past record, goes without saying.

THE name of Viola Allen is one that needs no introduction to American theatregoers, for its possessor has long held a representative position among our foremost feminine stars, a position that she has won solely by her loyalty and unflagging devotion to her profession. A thoroughly womanly woman, graceful and magnetic, she has ever maintained a high dignity of purpose, with the best possible standard of ideals, and it is scarcely necessary here to dwell upon the great success that she has known. She has played everything, from modern comedy to Shakespeare, and has done most admirable work in them all. Indeed, it may be asked in all truth whether the public really appreciates the wide range to Miss Allen's talents, the comprehensive scope that her repertoire of rôles has embraced. For instance, among the old comedies she has played Lydia Languish in "The Rivals," Cicely Homespun in "The Heir-at-Law," Julia in "The Hunchback" and Lady Teazle in "The School for Scandal," Joseph Jefferson proclaiming her Teazle to be the best he had ever seen. In the field of melodrama she has been seen in "Hoodman Blind," "The Bells of Haslemere," "Shenandoah" and "The Two Orphans," while in the heavy romantic drama she has played Virginia in "Virginius," Parthenia in "Ingomar" and Mildred in "A Blot on the Scutcheon." It was during her long term as leading lady of the Empire Theatre Company that Miss Allen had such excellent opportunities to prove her mettle, her emotional talents having full sway in such pieces as "Sowing the Wind," "The Masqueraders," "The Benefit of the Doubt," "Under the Red Robe" and "The Conquerors," while she shone resplendently as a comedienne in "Gudgeons," "John-a-Dreams," "The Importance of Being Earnest" and "Bohemia." Her fine emotional work in "Aristocracy" will also be long remembered. Miss Allen's Shakespearean repertoire is one of exceptional proportions, she being an ardent devotee of the Bard of Avon; Desdemona, Cordelia, Juliet, Viola, Imogen, Rosalind, Portia, Hermione and Perdita being a few of the rôles in which she has been seen. She made her début as a star the season of 1898-99, and everyone is conversant with the great triumphs that have been hers in "The Christian," "In the Palace of the King," "The Eternal City," "Twelfth Night," "The Winter's Tale," "The Toast of the Town," "Cymbeline," "Irene Wycherly" and her most recent success, "The White Sister." Miss Allen, always the sincere artiste, has climbed to professional heights given to few, and from her present proud position, won upon her merits alone, she may look back upon an honored career, one worthy of the best stage traditions of to-day.



**A**N excellent thing it is to have John Mason in our midst each season, and for ten years now he has been regularly contributing a series of delightful performances to the New York stage. Born in Orange, N. J., a son of Daniel and Susan (Belcher) Mason, he was educated abroad, with an added year at Columbia College. He made his stage début in the spring of 1878, supporting Maggie Mitchell in repertoire. After a season spent in stock at the Walnut Street Theatre, Philadelphia, Mr. Mason joined the Boston Museum Stock, opening August 25, 1879, and remaining with this organization until the spring of 1884. The season of 1884-85, he appeared with Robert Mantell in "Dakolas," the following season appearing in Nat C. Goodwin's company. For the four years following he was again at the Boston Museum, but suddenly departed for London, where, in 1891, he supported George Alexander in "The Idler." After this came rather troublesome times, starring unsuccessfully with Marion Manola in a number of plays, was again in London with E. S. Willard in "Alabama," and was in vaudeville for a long time. It was the season of 1898-99 that saw Mr. Mason come into his own again, appearing with Viola Allen in "The Christian," after which he spent two years with the Lyceum Theatre Company. A short starring tour in "The Altar of Friendship," preceded an engagement with Elsie de Wolfe in "The Way of the World," and for some time he was with Annie Russell in "Mice and Men," and "The Younger Mr. Parling." For three years Mr. Mason was leading man with Mrs. Fiske, appearing with her in "Becky Sharp," "Leah Kleschna," and "The New York Idea." For a brief time, in the fall of 1907, he was with Virginia Harned in "Anna Karenina," since when he has been starring most successfully in "The Witching Hour."



## October 29

## Rose Stahl

**R**OSE STAHL, whose popularity in "The Chorus Lady" now extends from San Francisco to London, deserves every possible credit for the great success that she has known in this play and, to all appearances, she will not need a new piece for many seasons to come. Previous to her hit as Patricia O'Brien, her position in the stage world was comparatively a modest one and all the more credit to her that she now holds a place second to none. Miss Stahl, who was born in Montreal, Canada, devoted her early stage career to traveling and stock companies. For instance, in 1897 she was Matilda in "The Captain of the Non-such," in 1899 she was Louise De Vere in "A Soldier of the Empire," and she was also identified with the Girard Avenue Stock, Philadelphia, Pa. It was the year of 1900-01 that saw Miss Stahl's star in the ascendant when for four years she and William Bonelli co-starred, two years in "An American Gentleman" and one each in "Janice Meredith" and "A Man of the World." It was after this that Miss Stahl decided to invade the vaudeville field and she secured a sketch of stage life by James Forbes, entitled "The Chorus Lady." She made her début in this field on June 13, 1904, and for two seasons was a vaudeville headliner. The season of 1906-07, Mr. Forbes in the meantime having elaborated his sketch into a four-act play, Miss Stahl starred in "The Chorus Lady" at the head of her own company, continuing in the piece ever since, touring from the Atlantic to the Pacific, and, the summer of 1909, she was seen in it in London. Her appearance in a new part will be awaited with great interest.

**G**EORGIA CAINE, than whom there is no better known figure upon the musical comedy stage to-day, has enjoyed a professional record of really remarkable success and for the past dozen years she has been a regular Broadway feature each season. She was born in San Francisco of theatrical parents, her father being George R. Caine, a well-known character actor, while her mother was known on the stage as Jennie Daragh. She had some little experience as a child actress in the city of the Golden Gate, but gained a thorough education at Notre Dame, graduating later from Wolf Hall, Denver. It was in the Colorado capital that Miss Caine began her stage career, appearing with a stock company, her first part being in "The Fool's Revenge." She played a variety of parts in stock throughout the West, later appearing in the East in a boy's part in "About Gotham." She also toured as Mataya in "Wang." It was the season of 1896-97 that Miss Caine first won New York favor, and her engagements since then have been as follows: 1896-97, in "Lost, Strayed or Stolen" and in Boston in "The Good Mr. Best"; 1897-98, in "The Girl from Paris," "A Day and a Night" and "Cook's Tour"; 1898-99, with the Rogers Brothers in "A Reign of Error"; 1899-00, with the Rogers Brothers in "Wall Street"; 1900-01, with Jerome Sykes in "Foxy Quiller"; 1901-02, with James T. Powers in "The Messenger Boy"; 1902-03, in "Sally in Our Alley," "The Wild Rose" and "Peggy from Paris"; 1903-04, "The Medal and the Maid"; 1904-05, "The Sho-Gun"; 1905-06, in "The Earl and the Girl"; 1906-07, with Sam Bernard, in "The Rich Mr. Hoggengerheimer"; 1907-08, in "Miss Hook of Holland," and 1908-09, in "The Merry Widow," "The Prince of To-night" and "The Motor Girl." A wonderfully industrious career this, reflecting great credit upon Miss Caine.

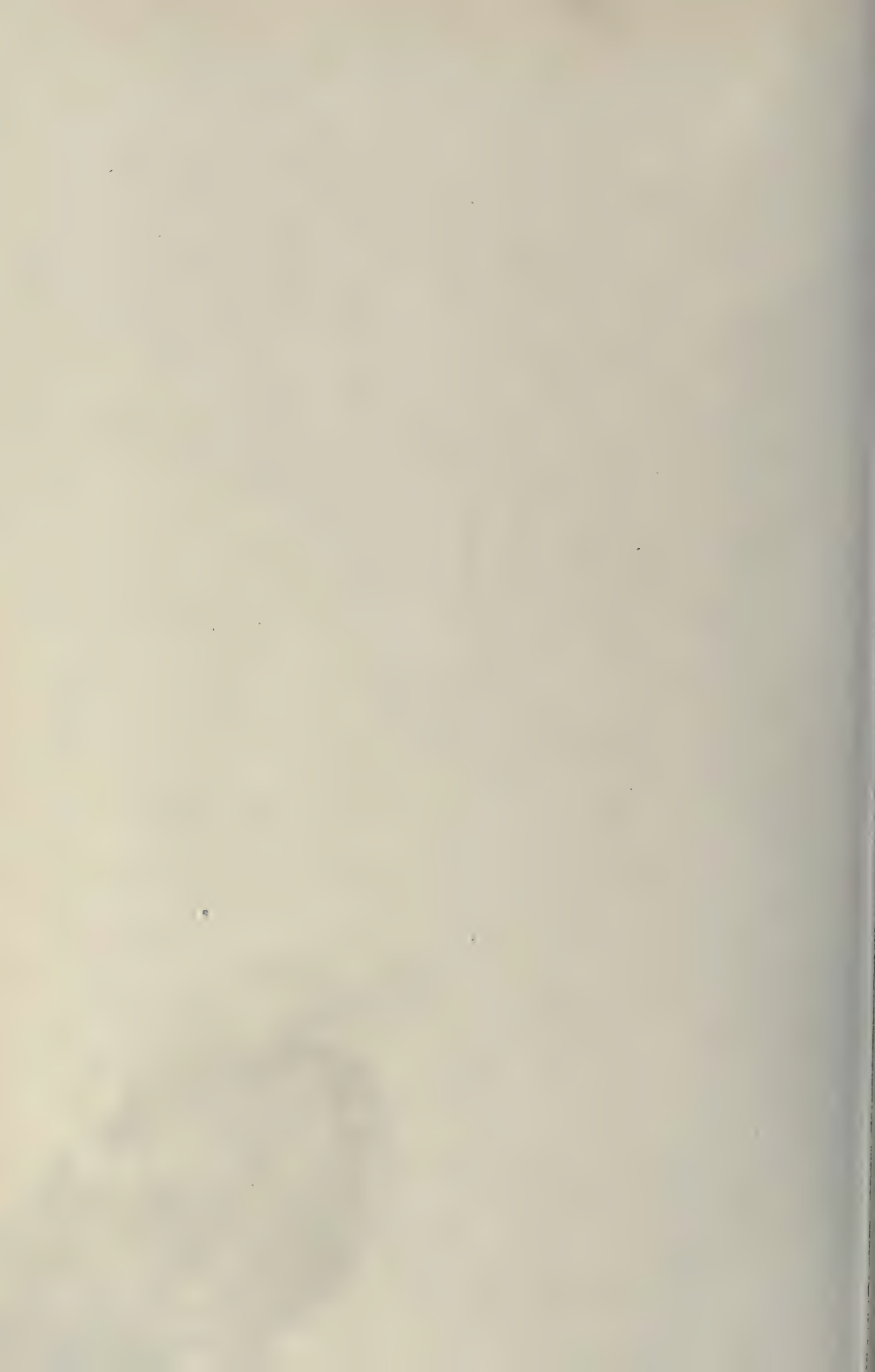


**A**LTHOUGH she has met with more than ordinary success as an actress, Julie Herne aspires for a leading place among our feminine dramatists, and, judging from one play of hers that has received a public hearing, it is not a far cry to the day when she will meet with every recognition as a playwright. Born in Boston, Mass., the daughter of the famous James A. Herne and sister to the beautiful and talented Chrystal of the same ilk, she began her stage career in her father's company, the season of 1897-98, alternating between the two rôles of Helen Berry and Perley in "Shore Acres." For over five years Miss Herne was identified with her father's plays, creating the part of Emma West in "The Rev. Griffith Davenport," in January, 1899, and also that of Martha Reese in "Sag Harbor," in October of that same year. The season of 1902-03, Miss Herne first played Mary Ann in "Huckleberry Finn" and was then Alice Gray in "John Henry," supporting Dan Daly; and the season following she appeared on tour as Esther in "Ben-Hur." She began the season of 1904-05 in "Home Folks," after which she produced her own play, "Richter's Wife," for a series of special matinées at the Manhattan Theatre, playing the title rôle herself, and displaying exceptional promise as a dramatist. The next year Miss Herne was first with Raymond Hitchcock in "Easy Dawson," followed by a short stock season in Brooklyn and then she placed Lael in the original production of "The Prince of India." She continued in "The Prince of India" all the season of 1906-07, and during the past two years she has presented a dramatic sketch in vaudeville. She is an earnest, ambitious young woman, with exceptional mental qualities, and her future will bear watching.





NOVEMBER



**A**FTER long waiting, many disappointments and not a few hardships and discouragements, William Hodge has finally entered into permanent stellar fame, his position in the stage world now being one of enviable prominence and success. As an actor of rather bizarre, bucolic rôles, he attained some success quite early in his career, but it did seem for a long time as though he were going to be denied the fruits of permanent favor. Now, however, William Hodge is a name that ranks second to none among our popular stars and all should be plain sailing with him the remainder of his career. Contrary to general opinion, Mr. Hodge is a native of New York State, hailing from around Rochester, though most people believe him to be from Indiana. He started up the stage ladder in the late '90's, one of his first engagements being with the Rogers Brothers in their first starring vehicle, "A Reign of Error," this the season of 1898-09. For two years after this he was with James A. Herne in "Sag Harbor," and then came a season each in "Sky Farm" and "Peggy from Paris," in which latter play he first met Mrs. Hodge, who is known to the footlights as Helen Hale. He then made quite a big success as Mr. Stubbins in "Mrs. Wiggs of the Cabbage Patch," supporting Madge Carr Cooke, being identified with this part two years, and the season of 1905-06 he had a busy time of it, starring for a brief fortnight in "Eighteen Miles from Home," and was then in two musical productions, "The White Cat" and "The Tourists." He was a member of Joseph Weber's forces for a season, appearing in "Dream City," following which came his triumphant stellar début in "The Man from Home," in which he has now been playing for two years.



**A**LBERT BROWN enjoys a most enviable reputation as an actor of leading juvenile rôles and his stage experience, covering a period of nearly fifteen years, has been of the best sort, embracing much traveling and stock work. After studying for the stage under Franklin Sargent, Mr. Brown won his first stage spurs in the support of Georgia Cayvan, the season of 1896-97, appearing in "Mary Pennington, Spinster" and "Squire Kate." For the three years following this he was associated with Julia Arthur, being the original Lord Humphrey Ware in "A Lady of Quality" and Rouston in "More Than Queen," also playing Oliver in "As You Like It." The season of 1900-01, Mr. Brown first played the Imp in "When We Were Twenty-One," on tour, and in February, 1901, he joined the Thanhouser Stock, Milwaukee, Wis., remaining with this company, without interruption, until the summer of 1905. He divided the season of 1905-06 between "The Woman in the Case," road company, and with Annie Russell in "Friend Hannah." The next season Mr. Brown, along with Lee Baker, a colleague of his Thanhouser days, headed the Brown-Baker Stock in New Orleans, and the following year he devoted to the Royal Alexandra Stock, Toronto, and with Katherine Grey in "The Worth of a Woman." Mr. Brown, 1908-09, was a member of one of the numerous "Paid in Full" companies, playing the rôle of Jimsey Smith. He is an earnest, ambitious young player and has served his profession faithfully.

CONSIDERING the prominent position that Lewis Waller has long held as a London actor, it is rather a strange fact that he has never ventured an appearance upon the American stage. Several times has he threatened to invade our shores, but for some reason or other the threat has never become an actual fact. Born in Bilbao, Spain, and educated in England and Germany, Mr. Waller made his stage début in 1883 with John L. Toole in "Uncle Dick's Darling." During his first six years as an actor he appeared with Modjeska in "As You Like It," Henry Neville in "The Ticket-of-Leave Man," Kate Vaughan in "Masks and Faces" and Mrs. Potter in repertoire. He then appeared in London in the support of such big favorites as John Hare, Mr. and Mrs. Kendal, Julia Neilson, Wilson Barrett, Mrs. Langtry and Beerbohm Tree. Mr. Waller became a London star in 1894, and was seen in "A Woman of No Importance," "An Ideal Husband," "The Home Secretary," "The Manxman," "A Woman's Reason," "The Three Musketeers" and "A Marriage of Convenience." He then appeared with Beerbohm Tree in "Julius Cæsar" and "King John." Since 1899 Mr. Waller has starred in England in the following plays: "Henry V.," "Monsieur Beaucaire," which he has played over five hundred times; "A Queen's Romance," "Miss Elizabeth's Prisoner," "Hawthorne, U. S. A.," "His Majesty's Servant," "Romeo and Juliet," "The Perfect Lover," "The Harlequin King," "Brigadier Gerard," "Othello," "Robin Hood," "Clancarty," "A White Man," "The Explorer," "The Duke's Motto," "The Chief of Staff" and "The Fires of Fate." As can be seen from the list, Mr. Waller is in the very front ranks of England's actor-managers, and his appearance in our midst would be an event of considerable importance.



A SPLENDID thing it is that Edward Abeles, after long years of traveling the thorny path, has at last come into permanent stellar fame. He is an excellent actor, one of the very best we have, in fact, and he deserves every possible success. Mr. Abeles was born in St. Louis, Mo., and originally intended to become a lawyer. An attack of stage fever, however, turned his thoughts in another direction, and he made his début as an actor in 1891 with the A. M. Palmer Stock Company, remaining three years with this organization, during which time he was seen in "Alabama," "Jim the Penman," "A Broken Seal," "Col. Carter of Cartersville" and "Lady Windermere's Fan." In 1894, and for two years, Mr. Abeles played Charley in "Charley's Aunt," after which he appeared in the original production of "My Friend from India." The three years following this he devoted himself to musical comedy, and was seen at the Casino in "The Telephone Girl" and "In Gay Paree," and with Anna Held in "Papa's Wife." Since then Mr. Abeles' engagements have been as follows: season 1900-01, in "Mam'selle 'Awkins," "The Sprightly Romance of Marsac" and with Blanche Bates in "Under Two Flags"; 1901-02, with "Under Two Flags," in London in "Hidenseek," with Amelia Bingham in "Lady Margaret," William Collier in "The Diplomat" and in the Bellew-Manning revival of "The Lady of Lyons"; 1902-03, with Alice Fischer in "Mrs. Jack" and in "Are You a Mason?" 1903-04, in "My Wife's Husbands," with Vesta Tilley in "Algy," with Fay Davis in "Whitewashing Julia," in "Glad of It" and with William Collier in "The Dictator"; 1904-05, with Della Fox in "The West Point Cadet," Fay Davis in "The Rich Mrs. Repton," Francis Wilson in "Cousin Billy" and in London with Collier in "The Dictator." The season of 1905-06, Mr. Abeles played Henry Straker in "Man and Superman," supporting Robert Loraine, and for the past three years he has starred most successfully in "Brewster's Millions."

PROBABLY few people realize the remarkable activity of Bijou Fernandez's stage career, of the many varied rôles that have fallen to her lot and of the consistently high standard she has maintained throughout her career. The daughter of the well-known dramatic agent, Mrs. E. L. Fernandez, she was born in New York City and she began her stage career in the early '80's, being one of our most popular child actresses. A few of the engagements that she filled during her early juvenile days may be mentioned: with Edwin Booth in "King John," Joseph Jefferson in "Rip Van Winkle," Helen Dauvray in "Masks and Faces" and with Daly's company in "The Merry Wives of Windsor" and "A Midsummer Night's Dream." After a brief period at school, Miss Fernandez, though still in short dresses, entered permanently upon her stage career in 1891, being Kate in "The Lost Paradise." Her next hit, two years later, was with the Empire Theatre Company as Fawn-Afraid in "The Girl I Left Behind Me." Her principal engagements since then have been as follows: 1894-95, in "The Cotton King"; 1895-96, with Sol Smith Russell in repertoire; 1896-97, in "Under the Polar Star," "Straight from the Heart" and with Mrs. Fiske in "Tess of the D'Urbervilles"; 1897-98, with John Drew in "One Summer's Day"; 1898-99, in "Because She Loved Him So," "The Purple Lady" and "Shenandoah"; 1899-00, in "The Ghetto," with Grace George in "Countess Chiffon" and "Quo Vadis"; 1900-01, in "Quo Vadis" and with Amelia Bingham in "The Climbers"; 1901-02, still with Miss Bingham; 1902-03, in "Hearts Aflame," and with Miss Bingham for a season and a half; 1904-05, with the star-cast in "The Two Orphans"; 1905-06, with Thomas W. Ross in "A Fair Exchange," in "The Redskin" and with Arnold Daly in "Arms and the Man," and for the past three years she has acted only at infrequent intervals, with Robert Loraine in "Man and Superman" and chiefly in vaudeville in a sketch, "Captain Velvet."



FOR a brief time, in June, 1909, New York theatregoers had an opportunity of seeing Henry Hall play a stellar part on Broadway and they quickly endorsed all the many excellent things that had been said of him "on the road." It was in the title rôle in "The Man from Home," at the Astor Theatre, temporarily succeeding William Hodge, that he made his most recent bid for favor, and a splendid thing it is to record his success. Mr. Hall, who was born in St. Joseph, Mo., began his stage career in the late '90's in the support of Nat C. Goodwin in "An American Citizen." Following this he was associated with Blanche Walsh for a time, and the season of 1901-02 he made quite a hit at Wallack's Theatre in Charles Frohman's production of "Colorado," playing the rôle of Bill Miller. His next hit after this was in that bucolic-doxology hit, "Quincy Adams Sawyer," with which he was identified for some time. During 1907-08, Mr. Hall was Stephen Townley in "The Three of Us," on tour, following which he was specially selected by Liebler & Co. to play "The Man from Home" in the smaller towns, and when William Hodge went upon a vacation-honeymoon, Mr. Hall received his best Broadway chance.

## November 6

## Charles A. Stevenson

CHARLES A. STEVENSON, excellent actor that he is, has had a widely varied experience on the stage and it seems but a short time ago that he was one of the best of our dashing, romantic young actors. Born in Dublin, Ireland, Mr. Stevenson started out in life as private secretary to Dion Boucicault, through whom he secured his first introduction to the foot-lights, making his *début* in May, 1872, as Beamish McCoul in "Arrah Na Pogue," at the Gaiety Theatre, London. In September of that year he came to America with Boucicault, being billed in those early days as Charles Alexander. The year following he played juvenile parts at the Boston Museum, and in 1875 he joined Lester Wallack's forces. Mr. Stevenson was at Wallack's for two years, after which he and Kate Claxton, whom he married in March, 1878, went starring in "The Two Orphans." For the following fourteen years he and Miss Claxton toured the country with this piece, and though they brought out other pieces, notably "Bootles' Baby" and "Blackberry Farm," the public would have none of them. Finally, to escape the thraldom of "The Two Orphans," Mr. Stevenson left the stage, engaging in mercantile pursuits for some years. Finally David Belasco induced him to take up stage work again, appearing with Mrs. Leslie Carter from the season of 1898-99 to the spring of 1906, being her principal support in "Zaza," "Du Barry" and "Adrea." His most notable work, following his Belasco days, was with Olga Nethersole in repertoire and 1908-09, he was in "Mater," with Arnold Daly in "The Pickpockets" and Viola Allen in "The White Sister."



## November 7

## Lotta

FEW players ever tasted of the cup of success to a greater extent than Lotta. As an actress of soubrette parts she was a wonder in her time, and both artistically and pecuniarily she cut a wide swath in stage circles. Born in New York City, her real name being Charlotte Mignon Crabtree, her parents took her to California when a mere infant, and it was there she began her stage career, making her *début* in 1858, being a child of eleven at that time, as Petaluma in "The Loan of a Lover." Meeting with great success in California, she came East in 1865, and on June 1st opened at Niblo's Saloon in a singing and dancing specialty, the result being dire failure. However, she braved a second attempt two years later, appearing at Wallack's Theatre July 29, 1867, in "The Pet of the Petticoats" and "Family Jars," followed by "Little Nell and the Marchioness," hers being a tremendous triumph in this instance. From this time forth Lotta's success spread like wildfire, and until her retirement, in 1890, she was an enormous public favorite, winning fame in such soubrette plays as "The Firefly," "Bob," "The Little Detective," "Zip," "La Cigale," "Musette" and "Mlle. Nitouche." She made her *début* on the London stage on December 22, 1883, at the Opera Comique and remained there several years in "Musette," "Little Nell and the Marchioness" and "Mlle. Nitouche," repeating her home triumphs. Having been a provident as well as a prosperous player, Lotta was well able to retire to private life with the assurance of financial comfort all her days, and though occasionally the story finds its way into print that she will resume her stage career, it is highly improbable that she will ever appear behind the foot-lights again.



**L**UCILLE LA VERNE, who is pictured above as herself and in her inimitable creation of the negro mammy, Clancy, in "Clarice," in which she supported William Gillette, won a notable success on the New York stage, 1908-09, as Mrs. Lewellyn in "The Blue Mouse," being specially selected by Clyde Fitch to succeed Zelda Sears in this rôle, and she was chosen out of a dozen applicants for the part, she being one of our finest character actresses.

FOR the past dozen years Marie Dressler has held undisputed sway as the most eminent burlesque comédienne on the American stage, and hers has been a successful reign such as few women enjoy. Miss Dressler first saw the light of day in Cobourg, Ontario, Canada, her family name being Koerber. She had some little amateur experience, notably as Cigarette in "Under Two Flags," and began her professional career when a girl of sixteen,



playing Katisha in "The Mikado," with the Jules Grau Opera Company. She then joined the Bennett-Moulton Opera troupe, singing every variety of parts and gaining a repertoire of thirty-eight different rôles. It was after this that Miss Dressler made her début on Broadway, the time and place being May 28, 1892, at the Fifth Avenue Theatre in "The Robber of the Rhine," a comic opera by Maurice Barrymore and Charles Puerner. She was next found at the Casino with Lillian Russell in "The Princess Nicotine" and "Girofle-Girofla," after which she was in "Little Robinson Crusoe" in Chicago and with Camille D'Arville in "Madeline." She began the season of 1895-96 by taking up Richard Harlowe's part of Queen Isabella in "1492," then appeared under A. M. Palmer's management at the Garden Theatre in "The Stag Party," and on February 3, 1896, she made an electric hit as Flo Honeydew in "The Lady Slavey" at the Casino. This was the turning point in her career, and thereafter success and fame greeted her on every hand. She

scored pronounced personal triumphs in the production of "Courtied Into Court," "Hotel Topsy Turvy," "The Man in the Moon," "Miss Printt," "The King's Carnival," "The Hall of Fame" and "King Highball." It was the season of 1904-05 that Miss Dressler joined Joe Weber's company, appearing with him in "Higgledy-Piggledy," "The College Widower," "Twiddle-Twaddle," and "The Squaw Man's Girl of the Golden West," in all of which she won phenomenal favor, her work in these burlesques completely emphasizing her right to be classified as the funniest and most original woman on the American stage. In January, 1907, her contract having expired with Mr. Weber, she was seen in the leading vaudeville theatres in a screamingly funny burlesque, "Oh, Mr. Belasco," following which she appeared in the London music halls for a long time, and, the spring of 1909, she was featured in "The Boy and the Girl."



Well, well—the world must turn upon its axis,  
 And all mankind turn with it, heads or tails;  
 And live and die, make love and pay our taxes,  
 And, as the veering wind shifts, shift our sails.

—Byron's "Don Juan."



ONE of the most delightful events of the theatrical season of 1908-09 was the return of Maude Odell to active stage service. This charming actress and handsome woman has been all too long absent from the professional boards and the resumption of her career, with her re-entry into

Broadway theatricals, proved one of the real events of the year. Of handsome and distinguished appearance, with a bearing truly regal and imposing, this clever actress is also blessed with the rare gift of magnetism, plus strong emotional fire, and small wonder that she has been conceded a leading place among the popular favorites of the day. Miss Odell was born in Beaufort, S. C., being a daughter of Mr. and Mrs. James Odell, and she had every educational advantage, private tutors at home, then at the Ursuline Convent, Columbia, and finally at the New England Conservatory of Music. Miss Odell then came to New York and studied for the stage under Franklin Sargent and in this way she came to the notice of Daniel Frohman, who promptly engaged her as leading woman in his traveling companies in "The Wife," "Sweet Lavender" and "The Amazons." She made her first New York hit in the spring of 1896 when she joined the Lyceum Theatre Company, playing Antoinette De Mauban in "The Prisoner of Zenda," a part with which she was identified for over two years. Miss Odell then joined the Castle Square Stock Company, Boston, opening January 31,



1898, in her original part in "Zenda." She was a member of this company for eighty-one weeks, scoring particularly as Mrs. Dick Chetwyn in "Young Mrs. Winthrop," Mrs. Hillary in "The Senators," the Princess Panonina in "The Princess and the Butterfly," Glory Quayle in "The Christian" and in the title rôle in "The Sporting Duchess." The season of 1899-00, Miss Odell was leading woman with James O'Neill, playing Miladi in "The Three Musketeers" and Mercedes in "Monte Christo." For the next three years following this she played leads with prominent stock companies, such as the Giffen Stock, St. Louis; the Baldwin-Melville Stock, New Orleans, Montreal and Buffalo; as stock star of the Hopkins Stock, Chicago, and the Grand Opera House Stock in both Philadelphia and San Francisco. As a proof of her versatile powers, Miss Odell, who is the possessor of a rich contralto voice, took a dip into comic opera, the summer of 1901, singing Queen Lil in "King Dodo," and she also appeared at the Boston Music Hall in a round of musical comedies, in the spring of 1902. Shortly after this Miss Odell married and retired from the stage and, aside from a brief term in 1905 when she played a six weeks' engagement in New Orleans as Fedora, Cleopatra, Carmen, etc., the stage has known her not—until the past year when the lure of the footlights became too strong to resist and she made her triumphal reappearance at the Lyceum as the widow, Lucie de Morfontaine, in "Love Watches," supporting Billie Burke, afterward appearing in London with this same star and piece. We need actresses of Miss Odell's generous mental caliber and talents, and it is a pleasure to state that New Yorkers will each season hereafter have the pleasure of seeing her for she is to have the privilege of creating new parts on Broadway each year.

CERTAINLY Mary Faber is to be congratulated upon the steady progression she has made during her stage career, each season moving a rung higher up the stage ladder, until now she has come to be numbered among our most popular and successful ingénue actresses. With a personality of ineffable girlish charm, at once captivating and attractive, this ambitious young player has modestly pursued the even tenor of her way, each season



gaining a more intimate knowledge of her art, and 'tis good to find that her success has left her an unspoiled, healthy-minded young girl, one whose hopes and aspirations are of the highest. Miss Faber began her stage career the season of 1902-03, supporting Alma Chester, with whom she played such important parts as Beatrice Vyse in "As in a Looking-glass," Millie in "May Blossoms," Mabel Seabrooke in "Captain Swift" and Jessie Chadwick in "Gloriana," certainly not bad for a beginner. The next season she appeared on tour as Lulu Bloodgood in "Are You a Mason?" followed by a summer stock season at Peak's Island, Me., and the next year came even better chances as Jennie Faxton in "Dorothy Vernon of Haddon Hall," in the support of Bertha Galland. She spent the summer of 1905 in Washington, D. C., with Sidney Herbert's Sylvan Players, being most successful in such parts as Maria in "Twelfth Night," Audrey in "As You Like It," and Jessica in "The Merchant of Venice." The season of 1905-06, Miss Faber divided between David Belasco's star revival of "The Heart of Maryland," in which, as Phoebe Yancey, she held her own with such well-known players as Odette Tyler, Orrin

Johnson, R. D. MacLean and Wallace Eddinger (several times playing the star part, owing to Miss Tyler's illness), and with Edgar Selwyn in "It's All Your Fault," in which she created Winifred Coulter. The next year Miss Faber played Nellie Ramsey in "In the Bishop's Carriage," with Jessie Busley, in which, once again, she saved the day by playing the stellar rôle several times, and the next season she was the original Emily Donelson in George Ade's "Father and the Boys," supporting William H. Crane. In the fall of 1908, she appeared for a brief time as Mimi, the model, in Savage's production of "The Devil." A thoroughly dependable little actress, conscientious and painstaking, Miss Faber has enjoyed more than the average success and recognition, a condition due solely to her talents and ambition.



The world is a well-furnish'd table,  
Where guests are promiscuously set:  
Where all fare as well as they're able,  
And scramble for what they can get.

—Bickerstaff.

**M**AUDE ADAMS is, beyond question, the most popular feminine star now before the public, and she appears to be in a fair way to carry this title for some time to come. She has a whimsical, fragile personality, wholly feminine, and is an especial favorite with those of her own sex. Miss Adams was born in Salt Lake City, her mother being Annie A. Adams a direct descendant of the famous Adams family of Quincy, Mass., and her father was a Mr. Kiskaden, of Utah. As a child she played several parts in her native city and San Francisco, but was soon placed in the Presbyterian School for Girls, in Salt Lake City, where she remained until she was sixteen. She came East in the fall of 1888, and was engaged by Duncan B. Harrison to play Moyna Sullivan in "The Playmaster." A few months later she joined E. H. Sothorn and appeared as Louisa in "The Highest Bidder" and Jessie Deane in "Lord Chumley," and on March 5, 1889, she appeared at the Bijou Theatre as Dot Bradbury in "A Midnight Bell," an engagement which continued all of the following season. Miss Adams then appeared under Charles Frohman's direction, a combination which has never ceased, and for the first two years she was seen as Evangeline Bender in "All the Comforts of Home," Dora Prescott in "Men and Women" and Nell in "The Lost Paradise." She then became leading lady with John Drew, and her rôles were: 1892, Suzanne in "The Masked Ball"; 1893, Miriam Stuart-Dodge in "The Butterflies"; 1894, Jessie Keber in the "The Bauble Shop"; 1895, Marion in "The Imprudent Young Couple," Dora Hedway in "Christopher, Jr.," and Adelienn Dennant in "The Squire of Dames"; 1896, Dorothy Cruickshank in "Rosemary." Miss Adams then began her starring career, opening as Lady Babbie in "The Little Minister," at the Lafayette Square Opera House, Washington, D. C., September 13, 1897, this play lasting her three seasons. In the spring of 1900 she played Juliet, and the season of 1900-01 she was the Duke of Reichstadt in "L'Aiglon." Then came a season of Phoebe Throssel in "Quality Street," after which she was off the stage for a year. Upon her return she played Pepita in "The Pretty Sister of Jose," followed by a season's revival of "The Little Minister" and as Amanda Afflick in "'Op o' Me Thumb," a one-act play. For two years she played the title rôle in "Peter Pan." In January, 1908, she played René in "The Jesters" and also made a brief tour as Viola in "Twelfth Night," while, 1908-09, she was Maggie Wylie in "What Every Woman Knows" and for a single performance played "Joan of Arc" at the Harvard Stadium. An actress of simplicity and most appealing power, Miss Adams is a worthy representative of the actor's art that is greatly aided by a wonderful personal charm.



AMANDA HENDRICKS, clever and ambitious actress that she is, has made a constant progression along her professional road, each season gaining more and more in experience and reputation, and bids fair to soon take her place among the best of our most popular players. Given the proper sort of material with which to work, this talented young woman always gives a most able account of herself, being particularly successful



in leading and high comedy rôles, and there is no reason to believe that she will not achieve the goal she has set out to accomplish, be it ever so high. Miss Hendricks is a Wisconsin girl by birth, and she began her stage career playing small rôles with the Fawcett Stock, supporting Percy Haswell, in Minneapolis. With this excellent start, Miss Hendricks had little difficulty in securing a leading rôle and was highly successful as Marian Williams, the heroine, in "The Night Before Christmas." The next season she was equally in favor as Teika Gregory in "The Watch on the Rhine," supporting Al. H. Wilson. It was after this that Miss Hendricks, desiring the broadening field of melodrama, devoted her talents to this line and for two years she was seen respectively as Jessie Winfield in "How Hearts Are Broken" and Trixie Dix in "The Life of an Actress," and of her work in the latter Alan Dale pronounced it "quite Broadway." The season of 1908-09, she was leading woman with James J. Corbett, playing Nora in "Facing the Music," and her hit in this part was of such generous proportions that in the spring of 1909, when Mr. Corbett reappeared in vaudeville, he specially engaged her to play the heroine in his

sketch "A Thief in the Night." Does not this foreshadow a richly promising career? Miss Hendricks, who is of a notably handsome type of blonde beauty, has earnestly and sincerely endeavored to make a headway in her profession and 'tis a fine thing to be able to chronicle her success.



Knowledge or wealth to few are given,  
 But mark how just the ways of heaven:  
 True joy to all is free.  
 Nor wealth nor knowledge grant the boon,  
 'Tis thine, O Conscience! thine alone—  
 It all belongs to thee.

—Mickle.

WILLIAM COLLIER, one of the best of our really few excellent light comedians, was born on the stage, being the son of Edmund and Henrietta (Engel) Collier, both well-known histrions in their day. He began his stage career at the early age of eleven in the chorus of a juvenile "Pinafore" company, following which he was packed off to school to resume his studies. He had not completed his student days when, in 1883, he again adopted his parents' calling, becoming a member of the Daly company. He was at Daly's five years in all, acting principally as call-boy, with an occasional small part. Mr. Collier, the season of 1888-89, appeared under David Henderson in the burlesque, "Bluebeard, Jr." The two years after this he was one of the numerous John Smiths in "The City Directory," and then came an equal period as a star in "Hoss and Hoss." He devoted 1893-94 to "A Back Number," followed by two seasons in "Little Christopher," and, 1896-97, he was first in "Miss Philadelphia," then in "My Friend from India" and finally in "The Man from Mexico," which lasted him all of the two following years. Mr. Collier was seen in "Mr. Smooth," during 1899-00, followed by a season and a half in "On the Quiet" and a brief time in "The Diplomat." He was with Weber and Fields in "Twirly Whirly" for a season, since when he has starred in the following plays: "Personal," "Are You My Father," "A Fool and His Money," "The Dictator," a revival of "On the Quiet," "The Heart of a Sparrow," "Caught in the Rain" and, 1908-09, in "The Patriot" and a revival of "The Man from Mexico."



## November 13

## John Drew

JOHN DREW has almost become a national institution on account of the regularity of his appearance in a new play each year and the cordiality of his reception, irrespective of the play's merits. For a season to pass without seeing Mr. Drew at least once, amid new surroundings, would be an anomaly in the lives of some people, and thus pretty much the same class of theatregoers turn out in his behalf every year. There is no need of any detail here regarding his work. Easy, polished and perfectly at home behind the footlights, he fills a niche peculiarly his own, and if anything ever happened to disturb the even tenor of his professional course, it would cause a decided upheaval in stage circles. Mr. Drew was born in Philadelphia, in which city his parents, Mr. and Mrs. John Drew, were most favorably known as managers of the Arch Street Theatre, where a stock company flourished triumphant for many years. Upon the death of her husband, in 1862, Mrs. Drew assumed the control of the theatre, and in was in his mother's company that the younger John Drew began his stage career, making his *début*, after a college course, on March 23, 1873, as Plumper in "Cool as a Cucumber." He remained a member of his mother's forces until 1875, and on February 17, of that year, he became a member of Augustin Daly's company, with which organization he continued until the spring of 1892, save for the single season of 1878-79, when he played Henry Beauclerc in "Diplomacy," in which Frederick Warde and Maurice Barrymore were starring. During his long reign as leading man at Daly's, Mr. Drew played all manner of rôles, including Orlando, Francis Ford, Petruchio, Demetrius, the King of Navarre, Charles Surface and nearly a hundred others. He left Daly's to become a star under Charles Frohman, the first actor to be starred by that manager, by the way, and has been seen in the following plays: 1892-93, "The Masked Ball"; 1893-94, "The Butterflies"; 1894-95, "The Bauble Shop"; 1895-96, "That Imprudent Young Couple," "Christopher, Jr.," and "The Squire of Dames"; 1896-97, "Rosemary"; 1897-98, "A Marriage of Convenience" and "One Summer's Day"; 1898-99, "The Liars"; 1899-00, "The Tyranny of Tears"; 1900-01, "Richard Carvel"; 1901-02, "The Second in Command"; 1902-03, "The Mummy and the Humming Bird"; 1903-04, "Captain Dieppe"; 1904-05, "The Duke of Killcrankie"; 1905-06, "De Lancey"; 1906-07, "His House in Order"; 1907-08, "My Wife"; and, 1908-09, "Jack Straw."

THERE isn't a comédienne in vaudeville to-day whose popularity is greater or more thoroughly deserved than Florence E. Moore, of that inimitable team of funmakers, Montgomery and Moore. She has a rare sense of humor, a fine knowledge of the ridiculous, has this girl with the expressive eyes and fine, sensitive mouth, and she knows just where to draw the line between artistic burlesque and sheer buffoonery. Her success is all the more to



be wondered at, when one considers her brief experience in the stage world. Born in Philadelphia, Pa., Miss Moore attracted by the footlights since childhood, began her career in her home town by participating at club benefits. After this came a brief experience in stock work in the South, following which she turned her attention to burlesque, her first engagement in this field being under Butler, Jacobs and Lowrie in "The Champagne Girls." While in this company Miss Moore met and married William J. Montgomery, the irresistible comedian, and they promptly started upon success' highway. After a trial performance in Harlem in their unique funmaking act, they played forty weeks of United Booking time. Finally they received a regular New York opening, at the Alhambra Theatre, June 15, 1908, and the following is a newspaper's appreciation of their work: "That the billing does not count with the average vaudeville audience was again proven at the Alhambra when, Montgomery and Moore, unfeatured and unknown to Harlem, walked off with a big share of the honors. They have an act that is exactly suited to the tastes of ninety-five per cent. of every audience, and presented it in a snappy, gingery way that cannot

fail to please. Miss Moore is an exceptionally clever girl, and Mr. Montgomery is a comedian of resourcefulness and originality. Their combined talents were heartily appreciated, and they had to respond to encores until they were tired." Not bad, that! Miss Moore is an accomplished singer, a graceful dancer and one of the funniest comédiennes of the present day. She has an enviable name and position and no one is more deserving of them than she.



Variety's the source of joy below,  
From which still fresh revolving pleasures flow;  
In books and love, the mind one end pursues,  
And only change the expiring flame renews.

—Gay's "Epistles."

IT is a good thing to see Oliver Doud Byron back in active stage harness again, and, despite the fact that he is now numbered among our oldest actors, especially in point of experience, he appears to have taken a new lease upon professional activities. It was in Baltimore, Md., that Mr. Byron first saw the light of day, and he began his stage career in that same city, as a boy of sixteen, playing Franco in "Guy Mannering," in the support of Charlotte Cushman. He soon became identified with the resident stock organizations of that time, playing long terms in Richmond (Va.), Louisville, Mobile, Pittsburg, Cincinnati and New Orleans, also appearing on tour with Lucille Western and John E. Owens. During his New Orleans engagement Mr. Byron married Kate Crehan, the exact date being November 23, 1870. Shortly afterward Mr. and Mrs. Byron went out at the head of their own company, and for over twenty years appeared throughout the country in a series of melodramas, the most successful of which were: "Across the Continent," "The Inside Track," "The Plunger" and "The Ups and Downs of Life." About the middle nineties they appeared in vaudeville for a brief time, and then sought the seclusion of private life. The season of 1904-05, Mr. Byron found the call too irresistible, and emerged from privacy to support his sister-in-law, Ada Rehan, in "The Taming of the Shrew" and "The School for Scandal." The season following he played Colonel George Annesley in "The Man on the Box," and for the past three years he has been playing John Burkett Ryder in "The Lion and the Mouse" on tour. Mr. Byron is an excellent example of the fascination that the stage holds for its devotees, even though ease and comfort could be their portion away from the footlights, but instead of which they prefer even one-night stand traveling.



Wine and beauty, thus inviting,  
 Each to different joys exciting,  
     Whither shall my choice incline?  
 I'll waste no longer thought in choosing,  
 But neither this nor that refusing,  
 I'll make them both together mine!

—Goldsmith.

THE theatrical season of 1908-09 brought forward no more delightful and pleasing event than the return of Bertha Galland to the active professional ranks. This charming actress is blessed with uncommonly fine gifts and rare temperamental qualities, youth, artistic perception and a delightful, elusive type of womanly beauty. She has been well schooled in the best dramatic fare, indeed there is no actress upon our stage to-day of her years who has enjoyed a better experience in romantic and Shakespearian rôles, and she deserves only the best at the hands of our theatre-goers. Miss Galland, who is a native of Pennsylvania, began her stage career in the spring of 1897, starring through New England at the head of her own company as Juliet and Lady Macbeth. The next year she co-starred with Joseph Haworth and in addition to the two rôles mentioned above she also played Ophelia in "Hamlet." It was the season of 1899-00 that saw Miss Galland's début before the New York public and as Princess Marie Ottilie in "The Pride of Jennico," supporting James K. Hackett she became famous in a night. Her success in this rôle was most pronounced and she promptly became one of our most popular and most sought after actresses. After



two seasons in "Jennico." Miss Galland made her New York stellar début, under Daniel Frohman's management, at the old Lyceum Theatre, September 10, 1901, as Iseult in "The Forest Lovers." The month following she was seen as Pansy de Castro in "The Love Match," soon afterward reviving her preceding success. The next year she starred as Esmeralda in "Notre Dame," and in the spring of 1903 she played a brief season in Washington, D. C., being Lady Teazle in "The School for Scandal," a delightful comedy portrayal, and Juliet in "Romeo and Juliet," of which one critic pronounced her "a Juliet, by the grace of God," certainly a sympathetic appreciation. The two seasons following this Miss Galland met with most hearty approval in the title rôle of "Dorothy Vernon of Haddon Hall," she being admirably suited to this delightfully capricious heroine and her work in this piece gave her permanent recognition among our stellar favorites. The season of 1905-06, Miss Galland's destinies were guided by David Belasco and as the star of "Sweet Kitty Bellairs" she met with signal success. It was following this that she was lost to the theatregoing public for two years, owing to her inability to secure a suitable starring vehicle, and thus the resumption of her career, early in 1909, was a stage event of real import. Under the direction of the Shuberts, she played the title part in "The Return of Eve," and her charming interpretation of this rôle won proud encomiums from the entire metropolitan public. Miss Galland, well girded for the fight, has overcome many trying obstacles during her stage career and through her talent, beauty, perseverance and industry, she is deserving of every success.



THE greater part of Percy Winter's stage career has been spent in the capacity of stage director, and he has made quite an enviable record through his ability along this line. The son of the well-known critic, William Winter, he was born in Toronto, Canada, and began his stage career in 1877, being a youngster of sixteen at the time, playing the Boy in "Henry V.," supporting George Rignold. The next year he was assistant stage manager at the Fifth Avenue Theatre, and the season following appeared in a like capacity on the road with the Madison Square Theatre Company. Mr. Winter next spent two seasons in the support of Genevieve Ward, and then came three years in Lawrence Barrett's company. He then appeared one season with Helen Dauvray, returned to Miss Ward's company for a season, playing in "Forget-Me-Not" and "The Queen's Favorite," and was on tour a year as Professor Browning in "Our Society." In 1888 Mr. Winter was engaged as stage manager by A. M. Palmer, appearing with "Jim the Penman," "Saints and Sinners" and "Aunt Jack." He was also seen in the support of E. S. Willard, upon the occasion of that actor's début upon the American stage, at Palmer's Theatre, November 10, 1890, playing Daneper in "The Middleman." Mr. Winter was then director-in-chief of the Theatre of Arts and Letters, which went to pieces in May, 1893, after a six months' existence, and practically ever since then he has been engaged in the present-day stock company field, being stage manager for organizations in Washington, Boston, Baltimore, Denver, Kansas City, Providence, Buffalo, Cleveland and Philadelphia.



## November 17

## Willard Simms

WILLARD SIMMS, who long ago proved his right to be classified in the front rank of comic opera comedians, was born in Chicago and, after the usual hardships of the stage beginner, first attracted attention in Stageland in the early '90's, being light comedian with Ethel Tucker in repertoire. He then starred in an unpretentious way, gaining experience more than anything else, after which he played leading parts with Corinne for two years. He made his Broadway début in "The Merry World," at the Casino, after which he supported Lillian Russell in "An American Beauty." Mr. Simms then toured in "The Whirl of the Town," was next in "The Lady Slavey" and went to London with Edna May in "An American Beauty." Returning to this country in 1900, he appeared in vaudeville for two seasons, presenting "Flinders' Furnished Flat," following which came a two years' starring tour in a musical piece called "Pickings from Puck." Mr. Simms then went to San Francisco as leading comedian with the stock opera at the Tivoli Theatre, an engagement of fifty-two consecutive weeks. The season of 1905-06, he was with Sam Bernard in "The Rollicking Girl," since when he has been playing principally in vaudeville, again in "Flinders' Furnished Flat," though for a brief time, during 1908-09, he was with Grace Van Studdiford in "The Golden Butterfly." The summer of 1909, Mr. Simms played a highly successful engagement at the Empire Theatre, London, one of England's swaggar music halls.

**H**ELENE WINTNER, a player of exceptional charm and distinction, of rare poise and determinate ambition, has certainly accomplished a great deal during her short period behind the footlights, giving promise of even a greater development with wider opportunities. The conscientious artist in all things, she has ever upheld a dignified standard of acting and hers is a future which is sure to bring a fitting reward. Miss Wintner was an active



figure in the well-known Amaranth Dramatic Society, of Brooklyn, her home town, playing many leading parts with this organization, and she was also a student at the Pratt Art School and graduated with high honors. Finally she determined to give her talents a professional outlet, making her début behind the footlights on September 9, 1901, at Albany, N. Y., in Mrs. Leslie Carter's rôle of Maryland Calvert in "The Heart of Maryland," certainly an auspicious beginning. The season following Miss Wintner was a member of the Pike Theatre Stock, Cincinnati, Ohio, playing such rôles as Celia in "As You Like It," the Fairy Queen in "Cinderella," Dora in "Diplomacy," and Queen Margaret in "A Royal Family." She then appeared under Maurice Campbell's management, being leading woman in "The Raven," with Frederick Lewis. The season of 1905-06, Miss Wintner was Celia in "As You Like It," supporting Henrietta Crosman, and was pronounced by that star to be the best Celia she ever had. The two seasons following this she was most successful as Shirley Rossmore in "The Lion and the Mouse," and, during 1908-09, she was again a member of Miss Crosman's company, once more being Celia

and in addition played the Duchess of Portsmouth in "Mistress Nell." Certainly Miss Wintner should feel encouraged at the success with which she has met thus far in her career, playing a long list of leading rôles which would do credit to an actress of twice her experience, and 'tis a safe assumption that her days of to-morrow will in every way be worthy of the excellent standard she has so long upheld.



#### Rumor's a pipe

Blown by surmises, jealousies, conjectures;  
And of so easy and so plain a stop,  
That the blunt monster with uncounted heads,  
The still, discordant, wavering multitude,  
Can play upon it.

—Shakespeare.

STELLA MAYHEW, a comédienne of an absolutely individual type, was born in Pittsburg, Pa., and can claim affiliation with excellent theatrical stock, being a niece of George Ober and Amy Murray. After several years in traveling combinations, she made her first big hit in the rôle of Aunt Lindy in "On the Suwannee River," which part she played a number of years and gained a reputation and following from one end of the country to the other. The season of 1903-04, Miss Mayhew was specially featured at the head of the cast of "The Show Girl." The night of May 2, 1904, saw practically her Broadway début, at the Majestic Theatre, in "The Man from China," and her name was made in a night by her singing of the song, "Fifty-seven Ways to Win a Man." From this time on Miss Mayhew was numbered as a Broadway favorite, and the season of 1904-05 found her starring in "Flo Flo" and "The Show Girl." She reappeared in New York, at the Aerial Gardens, the summer of 1905, in "The Whole Damm Family," and then Klaw and Erlanger engaged her as principal support to Joseph Cawthorn in "Fritz in Tammany Hall." She was next on tour in "Comin' Through the Rye," was then principal comédienne with Joseph Weber in "Twiddle Twaddle" for a short time, and, 1906-07, she was again seen in "Comin' Through the Rye." For the past two years Miss Mayhew has been singing in vaudeville, both in this country and abroad, enjoying great favor.



NOW that she has married an American actor and has been identified with theatricals in this country for the past five years, we begin to feel as though Zeffie Tilbury belongs to us. But goodness knows she's far from being a stranger in our midst, as it's over twenty years now since she first appeared here. Miss Tilbury was born in London, a daughter of the famous Lydia Thompson, and she began her stage career in 1882 at the Royalty Theatre, London, in the burlesque of "Pluto." She knew many successes in the British capital during her early days, playing a number of high-comedy rôles, and in 1885 she became a member of Mary Anderson's company, and remained a member of that actress' support until her retirement in 1889, including two tours of this country. Miss Tilbury was also over here in the early '90's touring as Mrs. Eastlake Chapel in "The Crust of Society." For a long time after this she was identified with the London stage, and, among other engagements, she was at the Lyceum in "For Auld Lang Syne," played Isabel in "Henry V." with Lewis Waller and was with Beerbohm Tree, playing Lady Carrollby in "The Last of the Dandies" and Anne Page in "The Merry Wives of Windsor." Miss Tilbury then returned to this country, and on September 8, 1902, opened as leading woman of the Bowdoin Square Stock, Boston. Before the close of this same season she joined Nat C. Goodwin's company, taking Maxine Elliott's place in "The Altar of Friendship." The two seasons following this she was a member of Viola Allen's company, playing Maria in "Twelfth Night" and Paulina in "The Winter's Tale." The season of 1905-06, she was with the Empire Stock, Boston, and then rejoined Miss Allen's company. In reference to the opening sentence in this sketch, Miss Tilbury is married to L. E. Woodthorpe, the well-known California actor. She is a charming, womanly actress, and her Maria in "Twelfth Night" is one of the happiest portrayals of this rôle seen in the present generation. The past two seasons, Miss Tilbury has again appeared with Nat C. Goodwin.

ROSE EYTINGE, of whose past glories old timers never cease to talk has had a career which, in point of variety, is almost unrivaled by any actress in harness to-day. She has been acting for over half a century, and her travels have carried her to many points of the globe. Born in Philadelphia, Miss Eytinge stepped from the amateur stage into the position of leading woman for a Western repertoire organization, when but a girl of seventeen. A year or two later she was in stock at the Green Street Theatre, Albany, N. Y., and after several similar engagements in other cities, she made her New York debut in 1862 at Laura Keene's. Shortly after this, Miss Eytinge was at Niblo's with Edwin Booth, and then came an engagement in Boston, followed by terms at the Winter Garden and New York Theatre. The season of 1868-69, she was leading woman at Wallack's, and then spent two years in Egypt. Upon resuming professional activities, she made a big success as Nancy Sikes in "Oliver Twist," playing in both this country and England, and then made a tour around the world. Beginning in 1873, and for three seasons, Miss Eytinge was leading woman of the Union Square Stock, and for a long time after this she starred in "Rose Michel," "Oliver Twist," "Miss Moulton," "Love's Sacrifice," etc., and was also leading lady of the Wallack-Davenport combination. Of late years she has been engaged principally in teaching dramatic art and writing for the magazines, a few of her most noteworthy recent engagements being with Charles Dalton in "The Helmet of Navarre," with Daniel Frohman's production of "Frocks and Frills," with Mrs. Fiske in "Mary of Magdala," and the season of 1906-07, she was on tour in "In the Bishop's Carriage." Miss Eytinge has seen many years of active service, and she represents a type of player of whom there are few left in this mushroom-star age. She has now practically retired from the stage.



MELBOURNE MACDOWELL has held a prominent place among the stellar lights on the American stage for a number of years, and upon the strength of a splendid physique and magnetic personality, plus an uncommonly fine acting talent, he has held his own with our teatrogoers to a wonderful degree. Born in Little Washington, N. J., being a younger brother of the late well-known actor, Eugene A. MacDowell, he began his stage career in Montreal, Canada, in a stock company managed by his brother, later appearing with similar organizations in Boston, at the Museum, and in Minneapolis. For several seasons following this, Mr. Macdowell was identified with traveling companies in "The Black Diamond Engineer," in "Hazel Kirke," with Joseph Murphy in "Kerry Gow" and Minnie Maddern in "Caprice." He then joined the forces of Fanny Davenport, whom he married in 1880, and up until the time of her death, in 1898, he was her principal support, appearing with her in "La Tosca," "Fedora," "Cleopatra," "Gismonda" and "Joan." Upon the death of Miss Davenport, he formed an alliance with Blanche Walsh, and for two years the MacDowell-Walsh combination toured most successfully in the Sardou dramas. During the next five years Mr. MacDowell played stock-starring engagements in these same plays, appearing for weeks at a time in such cities as Chicago, Brooklyn, St. Louis, New Orleans, Memphis, Kansas City, San Francisco, Los Angeles, Oakland, Portland, Minneapolis, Milwaukee, Cincinnati, etc. He appeared in the East, the season of 1905-06, in a piece called "That's John's Way," the next season playing Javert in "The Law and the Man," with Wilton Lackaye, and for the past two years he and Virginia Drew Trescott have been playing dramatic sketches in vaudeville.

# November 23

# Hans Andresen

ONE of these fine days 'tis to be hoped that Hans Andresen will pay a visit to these shores, he being one of Germany's foremost actors and many are the excellent things that we hear of him over here, particularly in his portrayal of his favorite rôle, Falstaff in "The Merry Wives of Windsor." Herr Andresen was born in Dresden and educated there and at Meissen. After studying for the stage at the Dresden Conservatoire, he made his stage début at the Court Theatre, Mannheim, Germany, April 27, 1890, as Max in Schiller's "Wallenstein." From the very first Herr Andresen met with success and it was not long before he achieved a leading place among the great actors of his native land. After playing in many of the leading German theatres in the principal cities, he became identified with the well-known Neues Theatre in Berlin and he is now permanently engaged at that theatre. Herr Andresen has played several professional engagements in England, being most popular with London theatregoers, and, mayhap, we shall one day see him upon American soil. He is apparently one of Germany's pet players and 'twould be a pleasure to welcome him into our midst.



# November 24

# Izetta Jewel

MANY are the complimentary and enthusiastic things that one hears of the work of Izetta Jewel on the Pacific coast, and she is likely to be crowned with high professional honors when she re-appears in Eastern theatricals. She is one of the most promising young players on the American stage at the present moment, and her future is pretty sure to reveal an exceptionally high standard of excellence. Miss Jewel was born at Hackettstown, N. Y., her family name being Kenney, but she has lived most of her life in Boston, Mass. She was scarcely more than a schoolgirl when she began her stage career, in the summer of 1900, with a Southern stock company, her first rôle being Lavender in "Sweet Lavender." The season of 1900-01, she played Poppœa in "Quo Vadis," in the small towns, followed by a summer engagement with the Katherine Rober Stock, Providence, R. I. The next season Miss Jewel was a member of the Rowe-King repertoire company, touring New England, after which she played juvenile rôles for over a year with the Castle Square Stock, Boston. She began the season of 1903-04 by being featured in "Near the Throne," on tour, was next leading lady with Richard Buhler in "Paul Revere," then played leads with the Pawtucket Stock, in the Rhode Island town of that name, afterward supported Charles Bradshaw in vaudeville in "Fix in a Fix" and finally headed the Jewel-Archer Stock at Salem, Mass. The season of 1904-05, she was with the Bennett-Moulton repertoire company, and with the Mortimer Snow Stock, Schenectady, N. Y., followed by a season with Proctor's Harlem Stock. Miss Jewel went to California in the fall of 1906, and was the first leading woman in the first theatre in the new San Francisco, playing with the Colonial Theatre Stock, and, 1907-08, she divided her time between the Bishop Stock, Oakland, Cal., and the Baker Stock, Portland, Ore., continuing, 1908-09, with the latter organization.

## November 25

## Leah Winslow

LEAH WINSLOW, one of the most promising young players on the American stage to-day, is a native of Maine, born in Bath, and she made her first public appearance about eight years ago as a dramatic reader. Her success in this field of endeavor was immediate and pronounced and for several years she enjoyed great popularity. Realizing the restrictions in a career of this sort, Miss Winslow decided to adopt the dramatic stage as a profession and she joined the Castle Square Stock, Boston, in 1903. She remained with this organization three years, working her way up from minor bits into such rôles as Iras in "Cleopatra" and Ruth Hunter in "The Climbers." The spring of 1906, Miss Winslow played second leads with the Byron Douglas Stock, Spokane, Wash., and the season of 1906-07 she was leading woman of the Albee Stock, Pawtucket, R. I. The next summer she was with the Albee forces in Providence, following which she spent a season with the Orpheum Stock, Philadelphia, and, 1908-09, she was first with Lester Lonergan's company in New Orleans, later rejoining the Orpheum Stock. A few of the leading rôles in which Miss Winslow has particularly distinguished herself are Maryland Calvert in "The Heart of Maryland," Nance Olden in "In the Bishop's Carriage," Mrs. Ralston in "Jim the Penman," Julie de Varion in "An Enemy to the King," Mary in "The Middleman," Berenice in "The Sign of the Cross," Ruth Carney in "The Girl Who Has Everything," and the title rôles in "Candida," "Camille," "Thelma," "Carmen" and "Nurse Marjorie." Without the shadow of a doubt, Leah Winslow's future is a brilliant one.



## November 26

## Janet Priest

A DIMINUTIVE bit of femininity, quite attractive and bewitching, too, Janet Priest has received considerable encouragement at the hands of our theatregoers as a player of rather bizarre parts. She displays keen insight and intelligence in the handling of her rôles, investing each with an uncommon sense of characterization, and though her opportunities have been comparatively few, yet she gives promise of developing into an unusually clever little comédienne. Miss Priest was born in East Lowell, Me., but while she was still a child her family moved to Minneapolis, Minn., and it was there she was educated at the East High School. Later she graduated from the University of Minnesota, carrying off the degree of B.L. Miss Priest then became dramatic and literary editor of the Minneapolis Tribune, through which position she came into close touch with matters theatrical, and determined to become an actress herself. She made her début on June 15, 1902, at the Metropolitan Theatre, Minneapolis, with the Frawley Stock Company, playing 'Liz'beth in "In Mizzoura" for a week. She returned to her newspaper work for quite a time after this, and was not seen behind the footlights again until the season of 1903-04, when she appeared on the road in the melodrama entitled "The Little Outcast." The season following this Miss Priest was quite successful as Muggsy in "The Maid and the Mummy," which part she played two years, and the season of 1906-07, she appeared first as Nancy Peters in "A One Horse Town" and later as May Flood in "His Honor the Mayor." On June 12, 1907, Miss Priest married Thomas Robb, Jr., a wealthy young Philadelphian, and announced her retirement from the stage. Her matrimonial venture proved an unsuccessful one, however, and, 1908-09, she was seen in Gus Edward's production of "School Days."

**A**MONG the myriad of juvenile actors now disporting themselves on the American stage, Franklin Jones stands out in bold vivid relief as a young player of uncommon promise, possessing youthful enthusiasm, magnetism, intelligence and artistic perception, so that his should be a most generous professional reward. Born in Auburn, N. Y., Mr. Jones made his stage début on January 21, 1901, with the Neill Stock Company, in Buffalo, in "Held by the Enemy." After a stock term with the Kingdon-Courtenay Company in Albany, the summer of 1902, he appeared on tour with Helen Grantley as Glen Masters in "Her Lord and Master," later playing the Imp in "When We Were Twenty-one," with William Morris, in both of which rôles he was highly successful. A return to Albany in stock followed this, and the season of 1903-04 he created the rôle of Jack Primrose in "Polly Primrose," in the support of Adelaide Thurston. He was back in Albany again, with the Kingdon-Courtenay forces, in the summer of 1904, after which he was seen in vaudeville for a brief time with Rose Coghlan, playing Captain Prescott in the sketch, "Lady Clivebrook's Mission." He then rejoined Miss Thurston to play his original rôle in "Polly Primrose." For quite a time after this Mr. Jones was lost to the stage world, being engaged in the office of the Southern Pacific Railroad in Portland, Ore. But the lure of the footlights proved more than he could resist, and he was back in harness again the season of 1907-08, playing John Cartwright in "Brown of Harvard," with Henry Woodruff. During 1908-09 he played Clay Whipple in "The Witching Hour," on tour, was then in Chicago in "Keegan's Pal," in which he was most successful as Dick Raeburn, and in August, 1909, he was seen at Daly's Theatre in "Billy." Mr. Jones deserves every recognition in his profession as a thoroughly sincere, earnest young actor, and his professional outlook is one of most liberal proportions.



## November 28

## David Warfield

**D**AVID WARFIELD, who has made more money for his manager and himself during the last five years than any other actor on the stage, was born in San Francisco and began his struggle for existence as programme boy at the Standard Theatre, in his native city. A short time after he mounted the theatrical ladder a rung higher by becoming usher at the Bush Street Theatre. All the while he was most anxious to gain a hearing on the other side of the footlights and finally got his chance in 1888, making his début with a barn-storming aggregation at Napa, Cal., his first rôle being Melter Moss in "The Ticket-of-Leave Man." This engagement ended disastrously, as did several others of its kind, including several attempts in the 'Frisco variety theatres with dialect stories and imitations. Mr. Warfield then determined to shake the dust of California from his shoes, and came East to try his fortunes. This was in the fall of 1890, and after many discouragements in New York he appeared for a week in an Eighth avenue concert hall. A few weeks later he got his first real start by an engagement with William A. Brady to appear in "The Inspector," playing Hiram Joskins, which suggests bucolic possibilities. He opened with this company in Newark, N. J., on December 22, 1890, closing the following February, and a month later he was Honora in "O'Dowd's Neighbors," supporting Mark Murphy. The season of 1891-92, Mr. Warfield appeared with Russell's Comedians, playing John Smith, a dude, in "The City Directory," and the year following he was with Annie Lewis as Washington Littlehales in "A Nutmeg Match." Mr. Warfield then began his long association with the Casino, and was seen at that playhouse in "About Town," "The Merry World," "In Gay New York," "The Whirl of the Town," and "The Belle of New York." After this he was associated with Weber and Fields and their famous burlesque company for three years, and the fall of 1901 found him enrolled under David Belasco's banner. He made his stellar début in "The Auctioneer," which lasted him three seasons, following which came an equal term in "The Music Master," 1907-08 brought forth "A Grand Army Man" and 1908-09, he starred in the two latter plays.

# November 29

# Trixie Friganza

**T**RIXIE FRIGANZA has certainly been mounting the histrionic ladder at a rapid pace during the last few years, and she is now one of our most popular comédiennes in the realm of musical comedy. But there were a good many years in her career quite barren of opportunity, so she cannot be accused of gaining her position by any methods other than perseverance and hard work. Miss Friganza was born in Cincinnati, Ohio, the daughter of Irish and Spanish parents, and away from the footlights she answers to the name of Delia O'Callahan. She made her début in 1889 in "The Pearl of Pekin," and for the first ten years of her career she did many creditable things, though of no particular import. A few of her engagements during that period were as Mrs. Guyer in "A Trip to Chinatown," with Henry E. Dixey in "The Mascot," "Patience," "Iolanthe" and "The Sorcerer," with Della Fox in "The Little Trooper" and "Fleur-de-Lis," and in Hammerstein's production of "La Poupée." It was the season of 1900-01 that saw Miss Friganza's professional fortunes take an upward turn, appearing that season at the Casino in "The Belle of Bohemia." She went to London with this piece, and remained there to appear at the Century Theatre in "The Whirl of the Town." She returned to America late in 1901, first playing Julie Bon-Bon in "The Girl from Paris," and since then she has been very prominently placed in the following pieces, "The Chaperons," "Sally in Our Alley," "The Prince of Pilsen," "The Sho-Gun," in Joseph Weber's productions of "Higgledy Piggledy" and "Twiddle Twaddle," in "The Three Graces," and "His Honor the Mayor." She was then in vaudeville for a time, and later in "The Orchid," and, 1908-09, she divided between "The American Idea" and "The Girl from Yama." Miss Friganza is a clever, original comédienne and grows more in public favor with each new appearance.



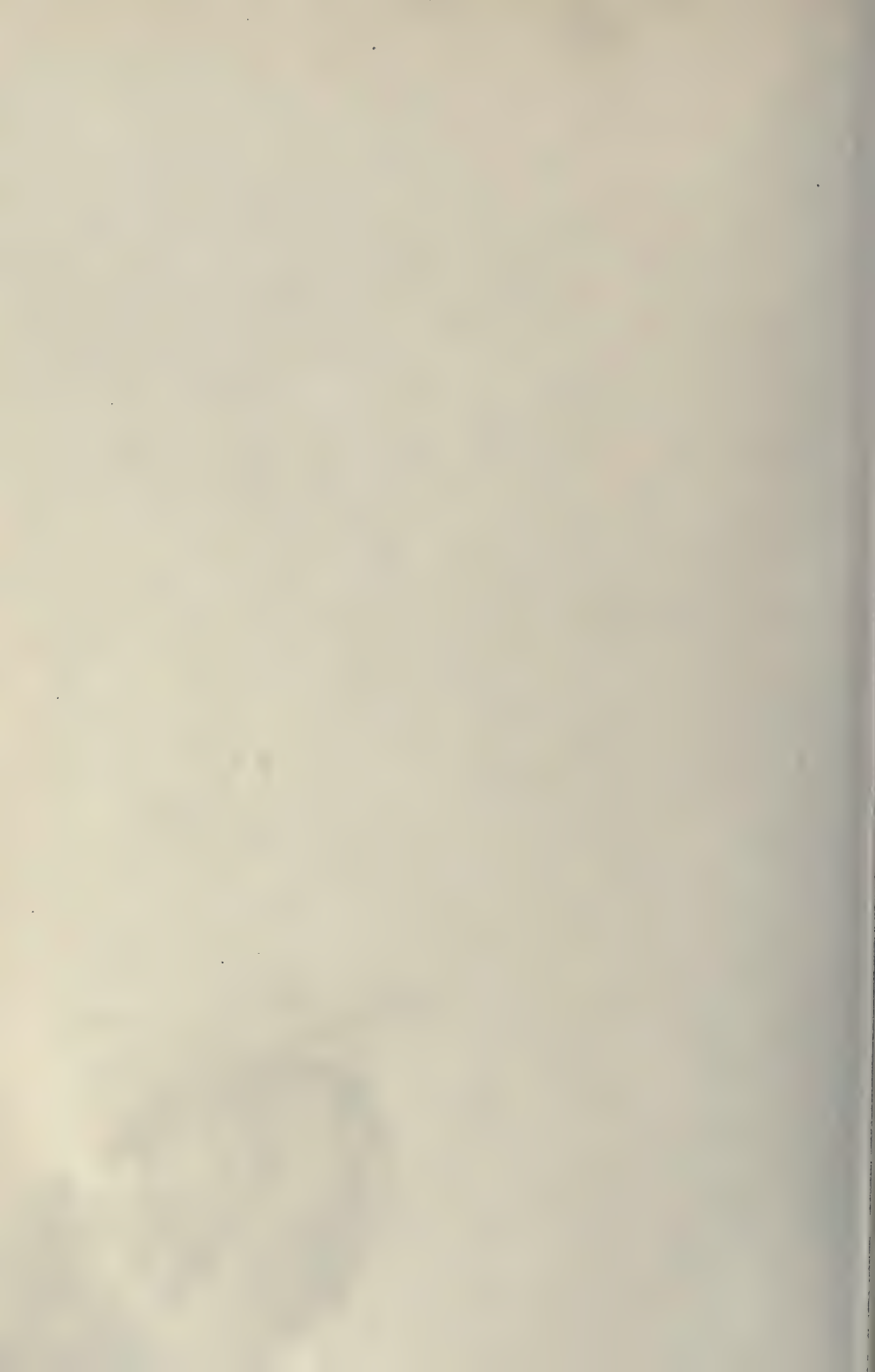
# November 30

# Jefferson De Angelis

**J**EFFERSON DE ANGELIS has certainly had a wide variety of experience, in varied rôles, in varied climes, and as an operatic fun-maker he has long ranked with the best. He first saw the light of day in San Francisco, Cal., being a son of John and Susan De Angelis, who were prominent members of the theatrical world about half a century ago. He began his public career when quite young, appearing first in the variety field, and then he and his sister, who was known on the stage as La Petite Sally, did a joint specialty in the variety theatres for about eight years. Being an adventure-some pair, they then gathered together a repertoire of farces and musical plays and started on a tour of the world, visiting Australia, China, India, South Africa and Japan, the trip consuming about four years. Upon his return to America, in the middle of the '80's, Mr. De Angelis was seen with Rice's Surprise Party in "A Bottle of Ink," and for three years following this he was principal comedian with the McCaull Opera Company. He was then at the Casino for a long time in the productions of "Poor Jonathan," "Apollo," "The Grand Duchess," "Indigo," "The Tyrolean," "Uncle Celestin," "The Child of Fortune," and "The Vice Admiral." In May, 1893, Mr. De Angelis played Lord Banbury in "The Prodigal Daughter," at the American Theatre, and the summer of the next year he was again at the Casino in "The Passing Show." He was then principal comedian with Della Fox for two seasons, playing in "The Little Trooper," and "Fleur-de-Lis," was with Lillian Russell in "The Tzigane," starred briefly in "The Caliph," was in "Brian Boru," and co-starred with Miss Russell and Miss Fox in "The Wedding Day." Mr. De Angelis finally became established as a lone star the season of 1898-99, since when his starring vehicles have been "The Jolly Musketeer," two seasons, "A Royal Rogue," two, "The Emerald Isle," and "The Toreador," one each, "Fantana," two, "The Girl and the Governor," and "The Gay White Way," one each, and, 1908-09, "The Beauty Spot."



DECEMBER



**HENRY B. HARRIS** is constantly growing in import as a theatrical manager and, while it may be business sagacity or just plain, everyday luck, he has been exceptionally fortunate in his various stage ventures, selecting plays that enjoy far more than the average length of "play-life." Born in St. Louis, Mo., Mr. Harris spent his youth in Boston, Mass., and was educated there at the public schools. After graduating from the Boston High School, he became interested in theatrical affairs through his father, William Harris, of the firm of Rich and Harris, and for a number of years he was actively concerned in business enterprises connected with that firm. However, he became anxious to embark upon a wider and more ambitious field, and, while acting as manager for Amelia Bingham in 1902, he concluded arrangements to star Robert Edeson in "Soldiers of Fortune." He has guided the destinies of this actor ever since, including two seasons in "Soldiers of Fortune," one in "Ranson's Folly," three in "Strongheart" and one each in "Classmates" and "The Call of the North." In 1903, Mr. Harris became lessee of the Hudson Theatre, one of New York's most attractive playhouses, which he has managed most successfully. He produced "The Lion and the Mouse" in 1904 as a chance speculation, and the play has proven one of the biggest hits of the century, running at the Lyceum Theatre in New York for seventy-two consecutive weeks. Mr. Harris' offerings for the season of 1908-09 will include three companies each in "The Third Degree" and "The Traveling Salesman," two in "The Lion and the Mouse," Robert Edeson in "The Noble Spaniard," Edmund Breese in "The Earth," Frank Keenan in "The Heights," Rose Stahl in "The Chorus Lady," Hedwige Reicher in "On the Eve," Elsie Ferguson in "Such a Little Queen," Grace Elliston in "An American Girl from France" and "An American Widow," with a cast headed by Frederick Perry and Grace Filkins. A brilliantly distinguished managerial campaign this.



## December 2

## Nella Bergen

**NELLA BERGEN**, light opera prima donna of the finest caliber, was born in Brooklyn, N. Y., her family name being Reardon, and her father occupied a prominent political position. She began her public career in the early '90's as soloist with Gilmore's Band, following which she became a choir singer in her native city. The season of 1895-96, found Miss Bergen enrolled as a stage singer, appearing in "The Fencing Master," but the next year found her again in the church choir. It was the summer of 1897 that Miss Bergen permanently entered the professional ranks, being Isabel in "El Capitan," with De Wolf Hopper. After less than a year in his support, she created La Pastorella in Sousa's "The Bride Elect," following which she returned to the Hopper fold for two years, singing in "El Capitan" and "The Charlatan." After this Miss Bergen, who had in the meantime become Mrs. De Wolf Hopper, retired into private life and for almost four years the stage knew her not. She returned to active service, the spring of 1904, appearing in Marie in Mr. Hopper's revival of "Wang," and, 1904-05, she divided between "The Baroness Fiddlesticks" and "All 'Round Chicago." For some time after this she was in great demand in the vaudeville theatres, and in April, 1906, she originated Princess Yolande in Sousa's "The Free Lance," in which part she continued all of the next season. During 1907-08, Miss Bergen was prima donna with Victor Moore in "The Talk of New York," and this past year she has again been singing in vaudeville.

FANNY ADDISON PITT is one of our most talented and popular character actresses, her services being in Broadway demand every season, and there are few more capable than she in her particular line. She has a distinctly vivid, forceful personality, one not easily forgotten, added to an uncommonly fine technical skill, and 'tis an easy thing to understand why her name appears with such frequency upon New York play-bills. She is an Englishwoman by birth, the widow of Henry M. Pitt, the well-known actor, and she has been identified with theatricals in this country for over twenty-five years, having gained her early stage experience in her native country. Mrs. Pitt was a member of Wallack's company for a number of years and has also played in numerous traveling and stock companies over the country. She was a member of E. H. Sothern's company for two seasons, playing Lady Shuttleworth in "Sheridan" and Pamela in "The Way to Win a Woman." She was then seen in Sol Smith Russell's support for five consecutive years, appearing with this star in "The Rivals," in which she played Mrs. Malaprop; "An Every-day Man," "A Poor Relation," "A Bachelor's Romance," "Uncle Dick" and "The Hon. John Grigsby." After this came three seasons with Ethel Barrymore, appearing in "Captain Jinks of the Horse Marines," "Carrots" and "A Country Mouse." The season of 1903-04, Mrs. Pitt was seen with Virginia Harned in "The Light that Lies in Woman's Eyes" and "Camille," and at the Savoy in "Glad of It," the next season returning to Miss Barrymore's company in "Cousin Kate," for a brief time, and then supported Maxine Elliott in "Her Own Way." She was next with Viola Allen in "The Toast of the Town," then in "Cape Cod Folks," afterward with W. H. Crane and Ellis Jeffreys in "She Stoops to Conquer" and 1907-08, returned again to the Barrymore fold to play Mrs. Bickley in "Her Sister." During 1908-09, Mrs. Pitt was again with Viola Allen, being Madame Bernard in "The White Sister."



ALTHOUGH the name of Bertha Davis is not especially well known to Broadway theatregoers, she enjoys a most enviable reputation throughout the country as an operatic prima donna, especially in the field of repertoire opera, and her following of enthusiastic admirers reaches from the Atlantic to the Pacific. During the past ten years she has been associated with such well-known organizations as the Bostonians, the Boston Lyric Opera Company, the Tivoli Company in San Francisco, Empire Opera, Cleveland, and the Aborn Opera forces. Naturally enough, Miss Davis has acquired a repertoire of leading parts of wonderful proportions, numbering upward of three hundred rôles, some few of them being: in the realm of grand opera, Leonora in "Il Trovatore," Marguerite in "Faust," Felina in "Mignon," the title rôle in "Martha" and Michaela in "Carmen." Among the older light operas, she has sung Yum-Yum in "The Mikado," Arline in "The Bohemian Girl," Phyllis in "Iolanthe," Bettina in "The Mascot," Josephine in "Pinafore," Fiametta in "Boccaccio," Princess Lydia in "Fatinitza," Alti in "Said Pasha," Marie in "The Daughter of the Regiment" and the title rôles in "Patience," "Amorita" and "Girofle-Girofla," while among the more modern works she can boast of Marie in "Wang," Priscilla in "The Isle of Champagne," Marquita in "The Idol's Eye," Isabel in "El Capitan," Filippa in "The Fencing Master," Yvonne in "The Serenade," Anabel in "Robin Hood," the title rôle in "Madeleine" and the dual rôles of Irma and Musette in "The Fortune Teller." One of these fine days Miss Davis will probably receive her Broadway opportunity and then New York theatregoers will realize what they have been missing all the while.

LILLIAN RUSSELL, than whom there has been no more prominent player on the American stage during the present generation, has had a career which, in point of brilliance and artistic endeavor, will probably not be duplicated for another generation to come. Words are superfluous in extolling Miss Russell's beauty, every superlative adjective, and its synonyms, having been exhausted in this respect many years ago and, truth to tell, all of them are as apropos to-day as when she first began her career. Miss Russell came into the world in Clinton, Iowa, her father being proprietor of a newspaper, a man of great culture and brilliancy, while her mother was most active as a woman's rights advocate. When a child of four her family moved to Chicago, and it was here that she was educated, at the Convent of the Sacred Heart. Even in those early days her singing voice was one of uncommon quality and, after some preliminary studies in Chicago, she came to New York to study for grand opera. But these plans went far astray when Tony Pastor, hearing her sing one day, offered her an engagement as ballad singer at his theatre. She accepted this and, almost with her début, became a reigning favorite. She left the Pastor forces to become prima donna with the McCaull Opera Company, singing in "The Snake Charmer," "Olivette," "Patience" and "The Sorcerer." After a brief appearance at the Casino, Miss Russell sang in London for two years in "Virginia," "Polly" and "Pocahontas," and upon her return to this country she appeared with the Duff Opera Company for two seasons. Beginning in 1886, and for thirteen years thereafter, she knew light opera triumphs the like of which no other prima donna, before or since, has ever known, appearing, during those years in "Pepita," "The Maid and the Moonshiner," "Dorothy," "The Queen's Mate," "Nadja," "The Brigands," "The Grand Duchess," which is her favorite opera, "Poor Jonathan," "Apollo," "La Cigale," "The Mountebanks," "Giroflé-Girofla," "Princess Nicotine," "The Queen of Brilliants," "The Little Duke," "L'Périchole," "La Tzigane," "The Goddess of Truth," "An American Beauty," "The Wedding Day," "La Belle Hélène" and "Erminie." Miss Russell joined the forces of Weber and Fields on September 21, 1899, remaining the big star feature of their company for five years, then came a season as a star in the opera of "Lady Teazle," followed by a term in vaudeville. The season of 1906-07 she made a radical departure by appearing in straight comedy, "Barbara's Millions," followed by another along the same lines, "The Butterfly," in which she displayed a delightful sense of comedy, proving herself to be a charming comédienne, with really exceptional acting abilities, and it is as a dramatic actress that she will be known to the public hereafter. For the past two years Miss Russell has been starring most successfully in "Wild-fire," and 1909-10, she will be seen in "The Widow's Mght."



WITHIN the short space of a single year, that really remarkable team of vaudeville favorites, Montgomery and Moore, have emerged from comparative obscurity into the full glare of headliner glory, with their names in big type, electric letters and all the rest pertaining thereto. This wonderful change has not been brought about by a mere freak chance of good luck, but by downright talent, ambition and determination. William J.



Montgomery is a comedian of the first water, of the new school, in which brains and individuality count as a large part in being entertaining and funny. This amusing young fellow has had a thoroughly good schooling in the field of vaudeville and burlesque, in which he not only learned a great deal, but he also injected much new, original material to the profit and advantage of those to come after him. Mr. Montgomery began his stage career in partnership with Harry Cantor, under Ed. Raymond with the Kansas Stock, following which he invaded the vaudeville field. Under the direction of George Ira Adams, he appeared at the Orpheum Theatre, Omaha, where he was most successful, followed by terms at the Crystal, Denver, and the Unique, San Francisco. Then came two busy years over the Sullivan-Considine Circuit, and an appearance in burlesque, under Butler, Jacobs and Lowrie in "The Champagne Girls." During this engagement Mr. Montgomery met Florence E. Moore, now Mrs. Montgomery, in private life, and they have been professionally associated ever since. After a try-out at the One-Hundred and Twenty-fifth Street Theatre, the United Booking Office gave them forty weeks' time over the Eastern circuits.

They invaded New York in the early summer of 1908, and from that time forward Montgomery and Moore have been the special pets of the vaudeville-loving public. Mr. Montgomery, a most skilled and finished musician, as well as an admirable acrobatic comedian, has climbed to the top pinnacle of success and, happy thought, it is a tribute where tribute is due.



Oh! how impatience gains upon the soul,  
 When the long-promis'd hour of joy draws near!  
 How slow the tardy moments seem to roll!  
 What specters rise of inconsistent fear!

—Mrs. Tighe's "Psyche."

CLARA LIPMAN, an exceptionally brainy and talented actress, is one of the most striking figures in the theatre world to-day, for not only has she long held an enviable position as a dramatic player, but she is now rapidly gaining an equally enviable position as a dramatist. Blessed with magnetism, most fascinating and attractive upon either side of the footlights, she has everything in her favor to gain the approval and well wishes of our theatregoing public and all the more credit to her that she is far from satisfied with what she has already accomplished, but is ever seeking to gain new triumphs and add further laurels to her long list. Miss Lipman, who is a Chicago girl by birth, began her stage career in the Kiralfy's production of "The Rat Catcher," playing the part of Nettie. She next appeared in the support of Madame Modjeska, followed by a season with Fred Mitterwurzer, the German actor, from both of whom she received much valuable training, and then came a season on the road with the Madison Square Theatre Company in "Jim the Penman." Miss Lipman was next Molly Sommers in "Incog," in which she was most successful, and she was also Madge in "Little Tippet." About this time she became the wife of Louis Mann, the well-known star, and they appeared jointly in many productions, two of their early hits being in "The Laughing Girl" and "The Strange Adventures of Miss Brown." The season of 1896-97, Miss Lipman was most successful in the title rôle in "The Girl from Paris," followed by two seasons of most happy work as Estelle in "The Telephone Girl." The year following she was both Claire in "The Girl in the Barracks" and Jane in "Master and Pupil," and the next two respective seasons she was Eliza in "All on Account of Eliza" and Mona in "The Red Kloof." Miss Lipman then temporarily left the stage, devoting herself assiduously to playwriting, the result of which was "Julie Bon-Bon," an exceptionally able and interesting piece of dramatic workmanship, in which she played the title rôle in 1906, in both America and England. Since then Miss Lipman has not appeared in public, but rumor has it that this popular favorite has several surprises up her sleeve, the import of which are fully commensurate with her talents and ability—which is certainly saying a great deal.



Let not one look of fortune cast you down;  
 She were not fortune, if she did not frown:  
 Such as do braveliest bear her scorns awhile,  
 Are those on whom at last she most will smile.

—Lord Orrery.

THERE are few players in the ranks of vaudeville more popular than Hope Booth, the dainty young actress who has become such a favorite within the last few years. She has made a place for herself in the headliner class wholly upon her merits alone, by her youth, attractive personality and genuine talent, and there is no question that she will retain her popularity in seasons to come. Miss Booth has built her professional career upon the



firm foundation of intelligence, talent and superlative ambition, so small wonder that hers has been a generous artistic reward. The daughter of Dr. W. Beresford Hope, M.P., Miss Booth came into the world in Toronto, Canada, receiving her education at the Convent of the Sacred Heart, Montreal. She began her stage career in Mrs. Fiske's company, afterward was identified with Daniel Frohman's Lyceum Theatre Company and was also a great favorite in vaudeville. Miss Booth then turned her attention to the field of melodrama, being the original Mary Moore in "Through the Breakers," and she starred at the head of her own company in "A Wife in Pawn" and "War on Women." Following this she went abroad and in April, 1902, she opened an engagement at

the Theatre du Chatelet, Paris, where she enjoyed great success for six consecutive months. She then returned to this country and on February 4, 1903, she became the wife of a newspaper writer. For over two years the stage knew her not, during which time she devoted herself assiduously to the further cultivation of her art, taking a course of study under Franklin Sargent; she also delved into the field of literature, writing playlets, short stories and newspaper articles, not to mention the translation of several French plays. Altogether, Miss Booth spent a busy and profitable two years, so that she was all the more prepared, all the more equipped, to seek her stage honors anew. She took up her stage work again in the spring of 1906, appearing in vaudeville in a sketch written especially for her by George M. Cohan, entitled "The Little Blonde Lady," in which she was seen to most happy advantage, and she has continued in this piece ever since, there being a constant demand for it from managers and public alike. As a further proof of her success in this sketch, one has but to quote a well-known critic who said of her: "Miss Booth made a charming impression and she was equal to every emergency. She was demure, coy, flirtatious and dramatic by turns, and every mood was entirely satisfying. Toward the end of the act she had a few moments of intensity in which she made the audience feel that if called upon she could play an emotional rôle with skill"—which she unquestionably could. Despite her success as a vaudeville headliner, Miss Booth looks to a higher goal, and there is no doubt of it that she will yet achieve the things worthy of so capable, clever and attractive a player as she.



**A**N actor who has made an enviable record in the annals of American stage history, E. H. Sothern occupies a foremost position as a player of Shakespearean and romantic rôles. He was born in New Orleans, being the second of three sons of E. A. Sothern, of "Dundreary" fame, and made his first appearance in public at the old Park Theatre, in New York, on September 8, 1879, playing a cabman in "Sam," in support of his father. Later he became a member of the Boston Museum Stock, and then came a season playing small parts with John McCullough. He was then off the stage for a year, and the season of 1882-83 he toured the British provinces in the support of his elder brother, Lytton Sothern. Returning to this country in 1883, he was again seen with Mr. McCullough, was then with Helen Barry in "The Fatal Letter," and starred for a very brief time in a farce written by himself entitled "Whose Are They?" The season of 1884-85 he appeared in "Nita's First," was afterward with Estelle Clayton in "Favette," and then joined Helen Dauvray, with whom he remained two years, playing a wide range of parts in her repertoire. It was on May 3, 1887, that Mr. Sothern began his stellar career, opening at the Lyceum Theatre in "The Highest Bidder," and his career from that time forward may be chronicled as follows: 1887-88, "The Highest Bidder" and "Editha's Burglar"; 1888-89, and the year following, "Lord Chumley"; 1890-91, "The Maister of Woodbarrow"; 1891-92, "The Dancing Girl"; 1892-93, "Captain Lettarblair"; 1893-94, "Sheridan"; 1894-95, "The Victoria Cross" and "The Way to Win a Woman"; 1895-96, "The Prisoner of Zenda"; 1896-97, "An Enemy to the King"; 1897-98, "Change Alley," "The Lady of Lyons" and "The Adventure of Lady Ursula"; 1898-99, "A Colonial Girl" and "The King's Musketeers"; 1899-1900, "The Song of the Sword" and "The Sunken Bell"; 1900-01, "Hamlet"; 1901-02, "Richard Lovelace" and "If I Were King"; 1902-03, "Hamlet" and "If I Were King"; 1903-04, "The Proud Prince." The season of 1904-05 and up to the summer of 1907, Mr. Sothern starred jointly with Julia Marlowe, their repertoire including "The Sunken Bell," "Jeanne D'Arc," "Twelfth Night," "Hamlet," "Romeo and Juliet," "The Merchant of Venice," "The Taming of the Shrew," "Much Ado About Nothing," "John the Baptist." He and Miss Marlowe were seen in London, at the Waldorf Theatre, on April 22, 1907, remaining six weeks, their repertoire consisting of the first five plays mentioned above in connection with their names, as well as "When Knighthood Was in Flower" and "As You Like It" in which latter Mr. Sothern did not appear. During 1907-08, Mr. Sothern produced two new plays, "The Fool Hath Said" and "Don Quixote" and revived his father's big hit, "Lord Dundreary," and, 1908-09, he added "Richelieu" to his repertoire.



## December 7

## Gertrude Binley

**G**ERTRUDE BINLEY is a young Boston actress who did notably good work on Broadway one season in the support of Nance O'Neil, and it seems rather an odd thing that she has not appeared more frequently in New York theatricals. She is a decidedly clever actress of ingénue rôles, with an uncommonly good command of her emotional powers, and there is every reason to believe that she has a successful future before her. Miss Binley's home is at Brookline, Mass., where a few years ago she was an active participant in amateur theatricals with the Criterion Club. She made her début as a full-fledged professional in the support of James A. Herne in "Sag Harbor," and first appeared on the New York stage with Clara Bloodgood in the original production of "The Girl with the Green Eyes." After two seasons with Mrs. Bloodgood, Miss Binley became leading woman with Nance O'Neil, appearing in her support at Daly's, and her training at the hands of McKee Rankin was of the best, if one may take her acting in Miss O'Neil's company as a criterion, her entire repertoire of rôles with that actress being: Marie in "Magda," Mrs. Elvested in "Hedda Gabler," Gertrude in "The Fires of St. John," Marah in "Judith of Bethulia," Lady Sarah Howard in "Elizabeth," Lena in "The Jewess" and the Gentlewoman in "Macbeth." For the past three years Miss Binley has been playing in Boston with various stock organizations, appearing for the most part with the Bowdoin Square Stock, and, 1908-09, she divided between the Boston Theatre Stock and John Craig's company. She is an ambitious young actress, and deserves to succeed.



## December 8

## Bjørnstjerne Bjørnson

**B**JØRNSTJERNE BJØRNSEN, now the foremost dramatist of Norway, a place he was compelled for many years to share with the late Henrik Ibsen, who was four years his senior, has been an active participant in Norwegian stage affairs for the past fifty years and more, his first play, "Synnøve Solbakken," having been produced in 1857. As director of the Bergen and Christiania Theatres he has been a factor of great import in his native land, and his influence upon the drama has been felt the world over. For a long time there was a bitter enmity between he and Ibsen, which was only removed by the latter's son marrying the former's daughter. Though none of Bjørnson's plays have met with any degree of lasting favor on the American stage, he writes with a fearless, ruthless pen, telling truths as he sees them, and 'tis rather to be regretted that he has not met with better treatment from our theatregoers. The most recent Bjørnson play to be seen hereabouts, presented professionally, was "Beyond Human Power," which he first wrote in 1883, rewriting it twelve years later, which Mrs. Patrick Campbell endeavored to make popular—with rather dire results. Once in a great while his plays are given a special hearing at the hands of some dramatic club or faddists who encourage the bizarre drama, but they rarely receive more than one presentation.

A FEW years ago J. C. Buckstone was an active participant in American theatricals, enjoying high favor as an actor of light-comedy rôles, but he hasn't appeared here in a number of years, being equally popular now with English audiences. Mr. Buckstone is a member of the famous family of that name so long distinguished in stage history, his father being John Baldwin Buckstone, the playwright, while his brother, Rowland, has been playing in America for the past twenty-five years. Born in Sydenham, Kent, England, Mr. Buckstone began his stage career in 1876 with the Chippendale Comedy Company, and during his first five years on the stage he supported such stars as Edward Terry, J. S. Clark, Mrs. Bernard Beere and Marie de Grey. He came to this country in 1882, and made his début September 9th with Wallack's company, opening in "Taken from Life." He remained at Wallack's for three years as light comedian, returning to England at the end of that time. The season of 1889-90 found him back in this country, however, appearing first as Tom Bassett in "Hands Across the Sea," and he then played Lord Manly in "Beau Brummell," with Richard Mansfield. The two seasons following this he appeared under Charles Frohman's management, in "All the Comforts of Home," and the original productions of "Men and Women" and "The Lost Paradise." He also spent a season with Rose Coghlan, as Algy Fairfax in "Diplomacy." Mr. Buckstone returned to his native land about the middle nineties, and has been actively engaged in London theatricals ever since, of late devoting his talents to the musical comedy stage, appearing in many of the pantomimes and with Seymour Hicks and Ellaline Terriss in "Blue Bell in Fairyland" and "The Gay Gordons."



## December 10

## Kate Jordan

A COMPARATIVELY recent addition to our already fast-growing list of feminine playwrights, Kate Jordan Vermilye, better known to the public by her maiden name of Kate Jordan, which she uses exclusively in writing, is rapidly coming to the front as one of our most promising dramatists, one whose future work should play rather a conspicuous part in our stage history. A native of Dublin, Ireland, Mrs. Vermilye came to this country when a child, and has lived practically all her life in New York City. From her earliest girlhood she has been a loyal devotee to literature, finding an outlet for her talents as a short-story writer, and she was only a youngster of twelve when her first story appeared in print. Unlike the proverbial infant prodigy, however, she soon began to make a name for herself in the magazine world, and is now looked upon as one of the cleverest story writers of the day, a few of her best known efforts being the novel "Time, the Comedian," published by Appleton's; "Lady Bird" and "The Clothes of Reginald," in the *Cosmopolitan*; "The Little Gate," in the *American*; and "Himself and Herself" in the *Times*; "while a much earlier story, "A Rose of the Mire," carried off a prize in Lippincott's and was brought out in book form. Mrs. Vermilye's contributions to stage literature include: "A Luncheon at Nick's," a one-act play, produced in vaudeville by Cecilia Loftus; and "The House of Pierre," written in collaboration with Julie Opp-Faversham, also in one act, produced November 8, 1907, at the Theatre Royal, Dublin, by Martin Harvey. She has several plays in abeyance, notably one which Charles B. Dillingham is to produce, and another to be brought out by a well-known male star. Mrs. Vermilye, who is in type a pretty, chic, New York woman, with a personality of potent magnetism, appears to be well upon the highway to playwright fame, and hers should be a reward well worth the reaping.

**A**MONG our operatic composers the name of Julian Edwards stands forth as one of excellent achievement as well as prolific output. Born in Manchester, England, he first studied music under Sir Herbert Oakley at the University of Edinburgh, and then under Sir George Macfarren in London. He began his active career as director for the Carl Rosa Opera Company and later was with the Royal English Opera Company for several years. Mr. Edwards came to America in the summer of 1888 and from that time on has been musical conductor of many of our leading opera organizations. Among some of the operas for which Mr. Edwards has supplied the music may be mentioned "Jupiter," 1892, for Digby Bell; "Friend Fritz," 1893, for John Mason and Marion Manola; "King Rene's Daughter," 1893, in which Eleanor Mayo made her stage debut; "Madeleine," 1894, for Camille D'Arville; "The Goddess of Truth," 1896, for Lillian Russell; "Brian Boru," 1896, for the Whitney Opera Company; "The Wedding Day," 1897, for the Russell-Fox-De Angelis triumvirate; "The Jolly Musketeer," 1898, for Jefferson De Angelis; "The Princess Chic," 1899, for the La Shelle Opera Company; "Dolly Varden," 1901, for Lulu Glaser; "When Johnny Comes Marching Home," 1902, for Whitney Opera Company; "Love's Lottery," 1904, for Madame Schumann-Heink; "His Honor the Mayor," with Alfred Aarons, 1905, in which Harry Kelly was featured; "The Girl and the Governor," 1906, for Mr. De Angelis; "The Belle of London Town," 1907, for Miss D'Arville, and "The Gay Musician," 1908, in which Joseph Miron and Amelia Stone were featured.



## December 12

## Charles A. Bigelow

**C**HARLES A. BIGELOW is an operatic favorite of years standing, and with a method of funmaking peculiarly his own he tickles our risibilities more and more with each new appearance. Mr. Bigelow made his first appearance in the world in Cleveland, Ohio, being a son of Henry A. and Matilda Bigelow. He spent the greater part of his youth in Boston, and began his stage career when a boy of fourteen in "The Crystal Slipper." After the usual ups and downs of the stage beginner, he first attracted notice as comedian of the Carlton Opera Company. One of his earliest successes in New York was with Lillian Russell as *Novo Mund* in "The Princess Nicotine," at the Casino. The season of 1894-95, Mr. Bigelow was in "Little Christopher," and the year following this he was first in "Excelsior, Jr.," and then in "Miss Philadelphia," in the city of that name. He divided the following season between "Evangeline" and "The Girl from Paris," and then came his highly humorous Charles Brown in "The French Maid," which part he played two seasons. Mr. Bigelow then appeared as principal comedian with Anna Held for three years, two in "Papa's Wife" and one in "The Little Duchess," after which he was with Weber and Fields in "Twirly Whirly." The season of 1903-04, he was in "An English Daisy" and "The Man from China," followed by two years with Joseph Weber in "Higgledy Piggledy," "Twiddle Twaddle," and, 1906-07, he was again with Anna Held, playing in "A Parisian Model." He and Miss Held form an excellent foil for each other and play together capitally. The season of 1907-08, Mr. Bigelow was seen in "A Waltz Dream," reappearing with Miss Held, 1908-09, in "Miss Innocence."

DORIS KEANE was born in Michigan and spent the earlier years of her life in Chicago. Her education was attained in the East and abroad until she came to New York and studied for the stage under Franklin Sargent, making her professional début at the Garrick Theatre, December 2, 1903, in "Whitewashing Julia," with Fay Davis, under the direction of Charles Frohman. The season of 1904-05, Miss Keane appeared on tour with Lionel Barrymore in "The Other Girl," and the next year she was seen at the Empire Theatre with John Drew as Irene Millard in "De Lancey," a delightfully naïve comedy portrayal. The summer of 1906 she played a brief engagement in St. Paul, Minn., as leading woman with the Fawcett Stock Company, playing leading rôles after less than three years' experience. It was after this that Miss Keane created nothing less than a sensation by her skillful handling of the rôle of Rachel Neve in "The Hypocrites," at the Hudson Theatre, her success in this rôle being such that the next season she appeared in it at the Hicks' Theatre, London, the English critics being a unit in pronouncing her to be one of the most



temperamentally responsive actresses ever imported from this side. The season of 1908-09, she added further to her laurels by her effective impersonation of Joan Thornton in Clyde Fitch's "The Happy Marriage," a rarely delicate, sympathetic piece of acting, worthy of the best traditions of the theatre. The few things that Miss Keane has done show that she is working with high aims, and not only the usual theatregoing public but the serious minded as well are watching her. Rich in youth and histrionic power, with a personality of great charm, Doris Keane is an admirable representative of the highest type of our younger stage generation.

ONE of the most promising actresses of the younger generation of stage favorites is Caroline Greenfield, who is making rapid progress in her chosen profession. Quietly and modestly, without any publicity methods, this ambitious young actress is rapidly gaining a name and following with the better class of our theatregoers over the country, and by her earnestness of purpose and tenacity of spirit she is pretty sure to accomplish many things worth while in the world of footlights. Miss



Greenfield is a Southern girl by birth, with all the soft charm and attractive grace of the typical Southern beauty, her birthplace being Albany, Ga. After completing her education at the Emerson School of Oratory, Boston, Miss Greenfield, having met with strenuous family opposition in her desire for a stage career, made a thoroughly complete tour of Europe. After returning from her third trip abroad, and following upon the death of her parents, she studied for the stage at the American Academy of Dramatic Arts, where she carried off the Esther Herman gold medal for earnestness and progress, certainly a happy beginning! Miss Greenfield made her professional debut in the support of William Morris, with whom she appeared in "Mrs. Temple's Telegram," and after this she gained a most excellent training in the rigorous, modern day stock company field, appearing first with the Conness and Edwards Stock, Stapleton, S. I., and was then with the Casino Stock, Toledo, Ohio. Following this she invaded the vaudeville world, first supporting Edward Blondell in "The Lost Boy," and during 1908-09 she played the manicure maid in George Ade's successful sketch,

"The Mayor and the Manicure," in the support of Edwin Holt, in which she was most successful. Miss Greenfield, clever and ambitious young actress that she is, is bravely striving to win conspicuous honors on the American stage and there is no doubt that hers will prove a victorious fight.



Time doth transfix the flourish set on youth,  
 And delves the parallels in beauty's brow;  
 Feeds on the rarities of nature's truth,  
 And nothing stands but for his scythe to mow.

—Shakespeare.

ELEANOR ROBSON has certainly enjoyed far more than the average share of public approval during her twelve years on the stage, and her career has been one of uninterrupted success, containing few hardships and few disappointments. Yet she did not spring into fame in a night, nor has she been thrust forward before her time. The daughter of theatrical parents, Charles Robson and Madge Carr Cooke, she was born in Wigan, Lancashire, England, and was brought to America when a child of five, gaining her education at a convent on Staten Island. Miss Robson made her stage début with the Frawley Stock Company, San Francisco, September 13, 1907, playing Margery Knox in "Men and Women." After a season with this company, she spent a year with stock organizations in Milwaukee, St. Louis and Denver, and in August, 1899, she joined "Arizona," playing Bonita. A year later she made her Broadway début in the same rôle. She was then engaged by Liebler and Co., a firm that has managed her business affairs ever since, and early in 1901 she created Flossie Williams in "Unleavened Bread," later playing Constance in Browning's "In a Balcony," with Mrs. Le Moyne and Otis Skinner. The season of 1901-02, Miss Robson was leading lady with Kyrle Bellew in "A Gentleman of France," followed by a season in "Audrey," and a brief appearance as Juliet. She became a star in 1903, since when she has been seen in "Merely Mary Ann," "She Stoops to Conquer," "In a Balcony," "The Girl Who Has Everything," "Susan in Search of a Husband," "Nurse Marjorie," "A Tenement Tragedy," one-act play, and "Salomy Jane"—in all of which she was most successful, especially in the first and last mentioned. During 1908-09, she starred first in "Vera the Medium," and then in "The Dawn of a To-morrow," being most successful in the latter. Even successful as she is, Miss Robson will undoubtedly develop greater powers with the increase of years and experience.



GERTRUDE ELLIOTT may well pride herself upon the conspicuously successful name she has won in the theatrical world, her position in both England and America being one that any actress might well envy. For a long time she had to bask in the reflected glory of being "Maxine Elliot's sister," but for the past ten years she has enjoyed favor such as given only to the chosen few. Miss Elliott was born in Rockland, Me., being the daughter of Captain Thomas Dermot. She began her stage career the season of 1894-95, as a member of Rose Coghlan's company, her rôles in the Coghlan repertoire being Lady Stutfield in "A Woman of No Importance," Pert in "London Assurance," Mion in "Diplomacy" and Nadine in "To Nemesis." The next season she supported Marie Wainwright in "An Unequal Match" and "The Love Chase," and the summer of 1896 she appeared in San Francisco with the Frawley Stock. Beginning with the fall of that year, and for three years altogether, Miss Elliott played juvenile rôles in Nat C. Goodwin's repertoire. She accompanied Mr. Goodwin abroad in the summer of 1899, appearing with him at the Duke of York's Theatre in "The Cowboy and the Lady" and "An American Citizen," and she has been affiliated with British theatricals ever since. The season of 1899-00, she was seen in London in "A Royal Family," "His Excellency the Governor" and "Lady Huntworth's Experiment." In the fall of 1900, Miss Elliott became leading woman with Forbes Robertson, whom she married on December 22, 1900, and they have been co-stars ever since, her greatest successes being in "Mice and Men," "The Light that Failed," "Cæsar and Cleopatra" and "The Passing of the Third Floor Back."

THE rather brief professional record of Christine Norman certainly contains nothing to discourage the stage-struck and theatrically ambitious for all has been plain sailing with her during her few years behind the footlights, practically beginning at the top and maintaining a standard that is often unachieved by players with five times her experience. At the same time, however, all too few are those who, like Miss Norman, are blessed with talent and ambition, beauty and youth, so small wonder that she has known such success within so short a space of time. A native of Cincinnati, Ohio, Miss Norman has had every advantage of education and travel in both this country and Europe. She is a graduate of the American Academy of Dramatic Arts, in which she was awarded the David Belasco gold medal for general excellence. It was under the direction of this same manager, too, that Miss Norman played her first big important rôle, the season of 1907-08, being Yo-San in "The Darling of the Gods." Later in that same season she essayed a second Blanche Bates rôle, Minnie in "The Girl of the Golden West." The summer of 1908 Miss Norman was leading woman of the English Stock Company, Milwaukee, Wis., with which she gained invaluable experience in the following parts, Monica in "The Tree of Knowledge," the title rôle in "Catherine," the Princess Panonina in "The Princess and the Butterfly," Evelyn in "The Invader," Lady Lumley in "The Mummy and the Hummingbird," Muriel Mannering in "The Second in Command" and Marie in "The Fires of St. John," being notably successful in the last. She began the season of 1908-09 as the heroine, Florence Brent, in "An International Marriage," supporting Digby Bell, after which, returning to Mr. Belasco's management, she succeeded Charlotte Walker as Agatha Warren in "The Warrens of Virginia." The summer of 1909 she added many more important rôles to her repertoire as the leading woman of the famous Elitch's Garden Stock in Denver, Col. Miss Norman has certainly started out auspiciously upon what is bound to be a brilliant career, the beginning of which argues well for her future.



Let fate do her worst ; there are moments of joy  
Bright dreams of the past, which she cannot destroy ;  
Which come in the night-time of sorrow and care,  
And bring back the features that joy used to wear.

—Moore.



# December 15

# May Buckley

**M**AY BUCKLEY has long been numbered among our most prominent and popular leading women, and she has any number of excellent achievements scored to her credit as an actress. A native of San Francisco, Cal., Miss Buckley was reared and educated in New York City. She received her stage training under Dion Boucicault, her early years behind the footlights being devoted to E. S. Willard's company, A. M. Palmer's Stock and a two years' tour in "The Burglar." Miss Buckley then went to San Francisco, and joined the Alcazar Stock, where she remained several years and created the rôle of the slave girl, Loey Tsing, in the Chinese play, "The First Born." It was in this same part that Miss Buckley made her re-entry into New York theatricals, appearing at the Manhattan Theatre, in the fall of 1897. Later in that season she was seen with John Drew in "One Summer's Day." The season of 1898-99, she was first with Annie Russell in "Catherine," and then in the French farce, "On and Off." Miss Buckley then went to London, and created the title rôle in the musical comedy of "San Toy," at Daly's in the fall of 1899, but she was back in this country after a few months, playing in "Hearts are Trumps," at the Garden. She began the next season in "Caleb West," later appearing in "The Price of Peace," and then came a season on the Pacific coast with the Frawley Stock. Miss Buckley played leads with James O'Neill, the season of 1902-03, in "The Honour of the Humble" and "The Manxman," the year following playing in "A Japanese Nightingale" and with Wright Lorimer in "The Shepherd King," continuing all of the next season with Mr. Lorimer. Miss Buckley spent the season of 1905-06 with Raymond Hitchcock in "The Galloper," and the next year appeared with William Collier in "On the Quiet," again with Mr. Lorimer, and with Walker Whiteside in "The Magic Melody." She played Rosalie in "The Right of Way," during the season of 1907-08, and in the spring of 1909 she appeared in Chicago with Dustin Farnum in "Cameo Kirby."



# December 16

# W. H. Kendal

**W**. H. KENDAL is the masculine half of that talented couple, Mr. and Mrs. Kendal, and he most ably holds his own in their artistic endeavors. Born in London and educated privately, he made his stage début in 1861 with the stock company at the Royalty Theatre, Soho. After a season there, he became a member of the company at the Theatre Royal, Glasgow, where he remained four years. In October, 1866, he appeared at the London Haymarket, as Augustus Mandeville in "A Dangerous Friend," and on August 7, 1869, he married Madge Robertson, leading lady at the Haymarket, and thereafter his career is identical with his wife's, a sketch of whom appears under date of March 15. Mr. and Mrs. Kendal made their stellar début in this country at the Fifth Avenue Theatre, October 7, 1889, and during their six different tours of this country, they were seen in the following plays, "A Scrap of Paper," "The Ironmaster," "The Weaker Sex," "Impulse," "A White Lie," "The Queen's Shilling," "The Squire," "All For Her," "Still Waters Run Deep," "Home," "The Second Mrs. Tanqueray," "The Silver Shell," "Katherine Kavanaugh," "Lady Clancarty," "The Elder Miss Blossom" and "A Son's Inheritance." Mr. Kendal, thoroughly easy behind the footlights, has been of material assistance in guiding the artistic crafts of the Kendals into the waters of success.

WITH the passing of Sir Henry Irving, Beerbohm Tree has come to be acknowledged as England's foremost actor. Rightly so, too, when one considers the variety of his repertoire, the gorgeousness of his productions, his frequent change of plays, and above all, his absolute sincerity and devotion to the actor's art. Mr. Tree was born in London, a son of Julius Beerbohm and Catherine Drager, and was educated in England and Germany. He abandoned the counting room, having little taste for a business career, and joined a company of amateur actors, which merely served as a stepping-stone to the stage. He made his first success in 1879 with Genevieve Ward in "L'Adventuriere," and during the following eight years he knew three big successes in "The Private Secretary," "Called Back" and "Jim the Penman." In 1887 Mr. Tree became lessee of the London Haymarket and in 1897 he moved his forces into His Majesty's Theatre, where he has continued triumphant, and these twenty years mark a brilliant epoch in London's theatrical history. Since becoming an actor-manager he has produced plays by the score, and to give an idea of the wide scope his work embraces, one has but to quote a few of them: "The Merry Wives of Windsor," "Hamlet," "Henry IV." (first part), "Julius Cæsar," "King John," "A Midsummer Night's Dream," "Twelfth Night," "Richard III.," "The Tempest," "Much Ado About Nothing," "Antony and Cleopatra," "The Red Lamp," "Captain Swift," "The Dancing Girl," "A Woman of No Importance," "Trilby," "The Musketeers," "Ulysses," "The Eternal City," "Resurrection," "The Darling of the Gods," "Oliver Twist," "Nero," "Herod," "Colonel Newcome," and thrice as many more besides. Mr. Tree has made two tours of America, the seasons of 1894-95 and 1897-98. He is an actor of unbounded ambition, tremendous mental force, and rare technical skill, and there is no question of his eminent position on the British stage. Mr. Tree was knighted by King Edward early the the summer of 1909.



THERE is marked individuality, tempered with unusual magnetism, about everything Margaret Gordon does behind the footlights, and some day she will probably be rewarded with a part really worth while, the result of which may be easily foretold by the excellent work she has done in the past. Miss Gordon, who is a Brooklyn girl, is a graduate of the American Academy of Dramatic Arts, and she made her stage début in 1895 with William Gillette in "Too Much Johnson," acting as understudy to the leading woman, Maud Haslam, and often playing her part. The season of 1895-96, she was Hyacinthe in "The Gay Parisians," at the Madison Square Theatre, and the year following she was seen at the same playhouse as Miranda in "The Man from Mexico." The following season, 1897-98, Miss Gordon created the rôle of Felice, the French maid, in "The Little Minister," supporting Maude Adams, a rôle she played most successfully for two and a half seasons, finishing out this last half season with the Empire Theatre Company in "Brother Officers," "A Man and His Wife" and "The Bugle Call." Since then Miss Gordon's engagements have been as follows: 1900-01, with Maude Adams in "L'Aiglon"; 1901-02, with Virginia Harned in "Alice of Old Vincennes"; 1902-03, in "The New Clown" and with William Gillette in "Sherlock Holmes"; 1903-04, with Miss Harned in "Iris," "The Light that Lies in Woman's Eyes" and "Camille"; 1904-05, with William Collier in "The Dictator" and again with Miss Adams in "The Little Minister." She continued with Miss Adams the two following years, appearing in "Peter Pan"; 1907-08, with Francis Wilson in "When Knights Were Bold," and, 1908-09, in vaudeville, supporting Miss Harned in "The Idol of the Hour."

IT is now just about twelve years since Mrs. Fiske's permanent return to the footlights, and during that time she has come to be looked upon as one of America's representative actresses and her powers cover a wide range, probably embracing a greater scope than that of any other living actress. As an actress of emotional rôles she stands alone, there being a tremendous moving quality about her work almost indescribable, while her comedy talent is light, gay and fetching, a trifle bitter in certain flashes, but quite alluring, nevertheless. Mrs. Fiske was born in New Orleans, her maiden name being Davey, and everyone posted in theatrical affairs knows of her early struggles. The child of theatrical parents, she went on the stage when she was two years old, and played almost continuously until she was twenty-four. As a child she acted every conceivable kind of rôle and played in all the leading cities of the country, with well-known actors of that time. At the age of sixteen, Minnie Maddern, as she was then known, was a star, playing soubrette and comedy rôles, and for eight years she was most successful in "Fogg's Ferry," "In Spite of All," "Caprice," and "Featherbrain." She be-



came the wife of Harrison Grey Fiske, the proprietor and editor of the New York Dramatic Mirror, on March 19, 1890, and for five years the stage knew her not. Mrs. Fiske permanently took up her stage work again in the fall of 1895, and from that time on she has been developing and doing even more brilliant work each succeeding season, her complete stellar repertoire including "A Doll's House," "The Queen of Liars," "Cesarine," "Divorçons," "A White Pink," "Not Guilty," a one-act play, "A Light from St. Agnes," another one-act piece, written by herself, "Tess of the D'Urbervilles" probably the greatest of emotional work done by any actress of the present generation; "Love Finds the Way," "A Bit of Old Chelsea" and "Little Italy," both one acts; "Magda," "Frou Frou," "Becky Sharp," "Miranda of the Balcony," "The Unwelcome Mrs. Hatch," "Mary of Magdala," "Hedda Gebler," "Leah Kleschna," "Dolce," one act, "The New York Idea," "Rosmersholm" and "Salvation Nell," certainly a sufficiently varied list to prove her varied acting powers. Mrs. Fiske, whose slightest move behind the footlights is full of meaning, has struck out along thoroughly original lines, being a disciple of the natural school of acting, and as a pioneer in a worthy cause she deserves all the admiration and respect that is heaped upon her.

**B**Y force of a strong personality, great determination and will power and no little acting talent, Elsie de Wolfe reached a position of considerable import in the theatrical world. She was born and raised in New York City, and as a young girl was an active participant in amateur theatricals. So that when it became necessary for her to be self-supporting, she determined to become an actress, receiving her training at the hands of the best instructors and made her début on October 5, 1891, at Proctor's Twenty-third Street Theatre, in the leading rôle of Sardou's "Thermidor." This was a failure and Miss de Wolfe then appeared with the Ramsey Morris Comedy Company as Constance Flutterby in "Joseph," and was then seen in "The Four-in-Hand" and "The Judge," later supporting Mrs. Fiske in "Frou Frou," playing Louise. In May, 1894, she was at the American Theatre in "Sister Mary," and the two seasons after this played exclusively at the Empire Theatre in "The Bauble Shop," supporting John Drew, with the stock company in "The Masqueraders" and "John-a-Dreams," with Mr. Drew in "Christopher, Jr.," and with the stock in "A Woman's Reason," "Marriage" and "Bohemia." The season of 1896-97 Miss de Wolfe was in "Never Again," followed by a season with Mr. Drew in "A Marriage of Convenience" and "One Summer's Day," and then came a year with Annie Russell in "Catherine." The two seasons following she appeared in the rather brief productions of "The Surprises of Love" and "The Shades of Night" and then appeared two years as a star in "The Way of the World" and "Cynthia." After this came a term in "The Other Girl," and she was last seen in public in Pinero's "The Wife Without a Smile," at the Criterion in November, 1904. Since then Miss de Wolfe has devoted her talents to interior decorating.



## December 21

## Adele Ritchie

**A**DELE RITCHIE, than whom there is not a daintier or more fascinating figure upon the musical comedy stage to-day, is a Philadelphia girl by birth and was educated in a Pennsylvania convent. Her stage career began very early, one of her first engagements being with Thomas Q. Seabrooke in "The Isle of Champagne," and when a girl of eighteen she sang the prima donna rôle and featured in "The Algerian." After this came rather brief appearances in "The Passing Show," at the Casino, and "Trilby," at the Garrick. Miss Ritchie then scored a big success as Cleopatra in "The Wizard of the Nile," with Frank Daniels, a part she afterward sang at the Shaftesbury Theatre, London. She divided the season of 1897-98 between "The Mandarin," at the Herald Square, and two French operettas, at Koster and Bial's. The next season she was Dorothy Stanley in "A Runaway Girl," and then came a season in "Three Little Lambs." She was next seen in "The Cadet Girl" and "The King's Carnival," and in January, 1902, she appeared at the Knickerbocker with Francis Wilson in "The Toreador." In May of that year, Miss Ritchie was seen in "A Chinese Honeymoon," and she divided 1903-04 between "My Lady Molly" and "Glittering Gloria," with 1904-05 devoted to both "Fantana" and "Florodora." The season following this she was a dashing Violet Dare in "The Social Whirl," and then came a stellar season in "Fascinating Flora." She frequently makes brief appearances in our leading vaudeville houses. For the past year, Miss Ritchie, for no apparent reason whatever, has not appeared behind the footlights and her dainty personality has been greatly missed.

IT is a far leap from the front row of the chorus to the position of co-star with one of America's best-known actors, yet Edna Goodrich appears to have taken the step gracefully within the short space of five years and not only is she sharing the center of the stage with Nat C. Goodwin, but she also happens to be his wife. Miss Goodrich was born in Logansport, Ind., being the daughter of Mr. and Mrs. A. S. Stephens, and she was christened Bessie Edna. She spent her girlhood in Chicago, where she was educated at the Hyde Park High School. Miss Goodrich began her stage career in 1901 as a member of the "Florodora" sextette and for four years she was identified with the musical comedy stage, singing in the chorus, with an occasional small part, her chief engagements in this line being in "The Runaways," "Mam'selle Napoleon," Joe Weber's company and in "The Rollicking Girl." The fall of 1905 Miss Goodrich determined to try her hand as a dramatic actress, appearing on tour in "The Genius and the Model." The following spring the piece was secured by Nat C. Goodwin, who rechristened it "The Genius," and she was engaged for her original part. She has continued with Mr. Goodwin ever since and is now his co-star, appearing with him in the following plays: "The Genius," "When We Were Twenty-one," "A Gilded Fool," "In Mizzoura," "What Would a Gentleman Do," "The Master Hand," "The Easterner" and "A Native Son."



KATHERINE FLORENCE had some little experience as a child actress in the support of her mother, Katherine Rogers, but she made her real début in September, 1887, with Mrs. Langtry at the Fifth Avenue Theatre, since which time, with the single exception of one season, she has played at least one part every year on the New York stage, which is certainly something of a record. After her début with Mrs. Langtry she appeared the next season at the Fifth Avenue in "Philip Herne," rejoining Mrs. Langtry during that winter. The season of 1889-90, Miss Florence appeared at Proctor's Twenty-third Street Theatre with Stuart Robson in "The Henrietta," and the next two seasons she was with William H. Crane at the old Star Theatre. She began the season of 1892-93 in "The Lost Paradise," and was then at the Empire in "The Girl I Left Behind Me." The next season Miss Florence replaced Effie Shannon in the Lyceum Theatre Company, and for five consecutive seasons she was seen in all the big successes at that popular playhouse. The season of 1898-99, she was in "On and Off," at the Madison Square, and with E. H. Sothern in "The King's Musketters," at the Knickerbocker. The year after she was at the Garrick with William Gillette in "Sherlock Holmes," and at the same playhouse the next season with William H. Crane in "David Harum," later appearing at the Lyceum in "The Lash of a Whip." She began the season of 1901-02 with "Sky Farm," but left the cast before the New York engagement, this being the one season she did not appear on the metropolitan stage, and all of the next year she was not seen in public at all. Upon the resumption of her professional duties she was seen, 1903-04, at the Belasco with Henrietta Crosman in "Sweet Kitty Belairs"; 1904-05, at the Hudson with William Faversham in "Letty"; 1905-06, with Nat Goodwin in "The Beauty and the Barge," at the Lyceum; at the Manhattan in "Before and After," and the season of 1906-07 she again sought the seclusion of private life, appearing for a brief time, in the fall of 1907, with Richard Golden in "The Other House," at the Majestic Theatre. During 1908-09, she was in "Commencement Days," "The Vampire" and "The Revellers."

**D**OROTHY DORR, dashing and alert, with really delightful powers as a comédienne, is numbered among the most popular of our present-day leading women, and her unusually active career has been filled with a most noteworthy list of professional achievements. A Bostonian by birth, Miss Dorr studied for the stage under Franklin Sargent, making her début at the Grand Opera House, Chicago, in June, 1886, as Rachel McCreery in "Held by the Enemy." She next made quite a success in the leading parts in "A Possible Case" and "Robert Elsmere." Miss Dorr then figured in the original New York production of "Shenandoah," the season of 1889-90. Beginning with the spring of 1890, and for five years thereafter, she was identified exclusively with the London stage, appearing on the other side in "Diamond Deane," "Money," "Happy Returns," "Dick Wilder," "The Honourable Herbert," "Saints and Sinners," "Strathlogan," "The Lights of Home," "The Lost Paradise" and "Delia Harding." After a long absence from the stage, Miss Dorr took up her work again, the season of 1900-01, as leading lady of the Alcazar Stock Company, San Francisco. She reappeared on the New York stage on January 7, 1902, appearing at Daly's with the Lyceum Theatre Company in "Frocks and Frills." The season of 1902-03, she was first the heroine in "Hearts Aflame," next played the Duchess of Quentin in "The Bishop's Move," supporting William H. Thompson, and was then prima donna for a brief time in "The Runaways"—goodness only knows what tempted her to venture into this new field. She then appeared in Boston with William Faversham in his short-lived production of "Mr. Sheridan," and for a long time after this was identified with the rôle of Clare Forster in "The Woman in the Case," in the support of Blanche Walsh. She spent the season of 1906-07 with Mrs. Fiske in "The New York Idea," re-appearing with Miss Walsh in "The Straight Road," and in "The Ambitious Mrs. Alcott," and, 1907-08, she was first in "The Step-Sister" and then in Philadelphia in "Falling Leaves." Miss Dorr, 1908-09, was first in "The Devil" and then in "The Whirlpool."



## December 24

## Kathryn Kidder

**K**ATHRYN KIDDER, to whom the theatrical fates have given rather an undeservedly large number of severe jolts, was born in Newark, N. J., being the daughter of Col. Henry M. Kidder, of the Chicago Board of Trade. She passed her childhood at Evanston, Ill., and was only a girl in her early 'teens when she began her stage career, making her début in Chicago, March 25, 1885, in "The Streets of New York," supporting Frank Mayo. She also appeared with this actor in "Nordeck," and was then most successful in two leading rôles, Rachel McCreery in "Held by the Enemy" and Dearest in "Little Lord Fauntleroy." She then appeared with Joseph Haworth in a round of Shakespearean and romantic plays. The season of 1894-95, Miss Kidder scored a tremendous success in the title rôle of "Madame Sans Gêne," a piece with which her name will probably always be associated, continuing four years in this play. The season of 1898-99, Miss Kidder co-starred with Louis James and Frederick Warde, appearing in "Macbeth," "Julius Cæsar," "Hamlet," "Othello" and "The School for Scandal," while the next season, with Charles B. Hanford substituting for Mr. Warde, their principal offering was "The Winter's Tale." During 1900-01, Miss Kidder and Mr. James were seen in "A Midsummer Night's Dream," after which she starred alone in "Molly Pitcher." The next year she was seen in "An Eye for an Eye" and "Francillon," and, after a year's absence from the stage, in 1904-05 she co-starred with Frederick Warde in "Salambo." In the fall of 1905, Miss Kidder married Louis Kaufman Anspacher, the dramatist, and she has lived in retirement practically ever since, though, in the spring of 1909, she starred briefly in a play from her husband's pen, called "A Woman of Impulse."

**G**RACE GEORGE, most excellent and finished stellar comédienne, now flourishes in the front ranks of our most popular stage favorites, a position that she has won fairly by her ambition and talent, plus the enthusiastic belief of her husband, the well-known manager, William A. Brady. Miss George, who is a New York girl by birth, studied for the stage at the American Academy of Dramatic Arts, and began her career in 1893, appearing in tour as Wilbur's Ann in "The Girl I Left Behind Me." The two seasons following this she devoted respectively to "The New Boy" and "Charley's Aunt," following which she was seen in vaudeville for an equal length of time, first supporting Auguste Van Biene in "The Wandering Minstrel," then Charles B. Welles in "Frederic Lemaitre," and finally with Charles Dickson in "Jealousy" and "An Undeveloped Bud." It was the season of 1898-99 that saw Miss George win her first Broadway renown, appearing at the Manhattan Theatre in "The Turtle" and "Mlle. Fif." She made her début as a star the next year, and her career since then has been as follows: 1899-00, "The Countess Chiffon"; 1900-01, "Her Majesty"; 1901-02, "Under Southern Skies" and, for a few special performances, "Frou Frou"; 1902-03-04, "Pretty Peggy"; 1904-05, as Louise in the star-cast of "The Two Orphans" and at the head of her own company in "Abigail"; 1905-06, "The Marriage of William Ashe"; 1906-07, "Clothes"; 1907-08, "Divorçons"; 1908-09, "A Woman's Way," in which last she knew the success of her career.



**M**ARIAN CHAPMAN has proven her worth upon many occasions as an actress of ingénue rôles, and by a long series of consistently good performances she has made quite a name for herself in stage circles. A native of Baltimore, Md., Miss Chapman began to climb up the theatrical ladder the season of 1897-98, playing Mary Aylmer in "The Sporting Duchess," later in that same season appearing in the support of J. H. Stoddart in the original production of "The Bonnie Briar Bush." The next year she joined the Castle Square Stock Company, Boston, playing juvenile rôles, and was a member of this company four consecutive seasons, aside from a short time, in the summer of 1901, when she appeared in Chicago in "The Village Postmaster." The season of 1902-03, Miss Chapman was leading lady in "Quincy Adams Sawyer," and the year following she appeared first with Aubrey Boucicault in "Captain Charley" and then played Page Dearborn in "The Pit," supporting Wilton Lackaye. She then spent one season in "Siberia," at the Academy of Music, and the next year appeared in "As Ye Sow," at the Garden, and "The Redskin," at the Liberty. Miss Chapman's most recent work on the New York stage was at the Berkeley Lyceum, in the fall of 1907, when she played the heroine in the one-act play, "Washington's First Defeat," supporting Arnold Daly, and 1908-09, she was on tour in "The Man of the Hour." A graceful, pleasing little actress, Miss Chapman may always be relied upon to give a good account of herself in any rôle for which she is cast.

FEW of our present-day feminine stars, at least those of the younger set, have had a busier or more noteworthy career than Katherine Grey.

Born in San Francisco, her family name being Best, Miss Grey made her stage debut on October 2, 1889, with the Daly company, her first part being Lou Bigelow in "The Golden Widow." She left Daly's in the spring of 1890, joining "Shenandoah," followed by a season each in "All the Comforts of Home," "Jane," "The New South," and "Shore Acres." The season of 1894-95, she played important rôles in Richard Mansfield's company, dividing the year following between "The Great Diamond Robbery" and "His Absent Boy." The next winter Miss Grey passed vacationing in Florida, and from then on her busy career has been as follows: 1897-98, "A Southern Romance" and "The First Born"; 1898-99, with Charles Coghlan in "The Royal Box," James K. Hackett in "Rupert of Hentzau," in "The Last Chapter," and with Mr. Mansfield in "Cyrano de Bergerac"; 1899-00, with Mr. Mansfield in repertoire, and Mrs. Le Moynes in "The Greatest Thing in the World"; 1900-01, as Glory Quayle in "The Christian," with the Cummings Stock, Los Angeles, and Frawley Stock, 'Frisco; 1901-02, with Arthur Byron in "Petticoats and Bayonets," and in "The Last Appeal"; 1902-03, in "The Ninety and Nine" and "Facing the Music"; 1903-04, "The Best of Friends," "The Other Girl" and Broadway Stock, Denver; 1904-05, with William H. Crane in "Business is Business," in "The Firm of Cunningham" and the Proctor Stock; 1905-06, with Nat Goodwin in "Wolfville," with Arnold Daly in the Shaw repertoire, in "The Redskin," with Mary Shaw in "The Love that Blinds," with the Boston Empire Stock and, finally, with the Bishop Stock, Oakland, Cal.; 1906-07, Hunt Stock, Chicago, and stellar debut in "The Reckoning"; 1907-08, starring in "The Reckoning" and "The Worth of a Woman" in New York and on the Pacific coast in a repertoire of plays; 1908-09, with Robert Edeson in "The Offenders," Kyrle Bellew in "The Thief," in "The Whirlpool" and the Euclid Avenue Garden Stock, Cleveland, Ohio. During her stage career Katherine Grey's services have been rather in demand, haven't they?



UNQUESTIONABLY, Harry B. Smith is the most prolific of all American librettists, and scarcely a season passes that does not see at least

a half-dozen efforts from his pen, the greater number of which prove highly successful. He was born in Buffalo, N. Y., the son of Josiah B. and Elizabeth (Bache) Smith. He spent his youth in Chicago, and was engaged in newspaper work in that city for several years. His first output for the stage was a libretto for a piece called "Rosito," produced by Fay Templeton. Among Mr. Smith's best known works, one may mention: "Don Quixote," "The Knickerbockers," "Robin Hood," "The Serenade," "The Viceroy" and "Maid Marian"—all produced by the Bostonians; "The Wizard of the Nile," "The Idol's Eye," "The Office Boy" and "The Tattooed Man" for Frank Daniels; "The Fortune Teller" and "The Singing Girl," for Alice Nielsen; "Half a King," "The Little Corporal" and "The Strollers," for Francis Wilson; "The Prima Donna," "A Madcap Princess" and "Miss Dolly Dollars," for Lulu Glaser; "Foxy Quiller" and "The Billionaire," for Jerome Sykes; "Papa's Wife," "The Little Duchess," "The Parisian Model" and "Miss Innocence" for Anna Held; "Rob Roy," for the Whitney Opera Company; "Babette," for Fritzi Scheff; "The Tzigane," for Lillian Russell; "The Rich Mr. Hoggeneimer" and "Nearly a Hero," for Sam Bernard; "The Fencing Master," for Marie Tempest; "The Highwayman," "The Three Dragoons," "The Liberty Belles," "The Wild Rose," "The Rounders," "The Casino Girl," "The Free Lance,"—and twice as many more besides. Yes, there is no doubt about it, Harry Bache Smith is our premier librettist.



NOW conceded to be one of the foremost leading women on the American stage, Charlotte Walker is probably removed from stellar fame only by a year or two, and as she is unquestionably a most charming actress, attractive and sincere, it will be but her just reward. A native of Galveston, Texas, Miss Walker began her stage career in 1895 as a member of Richard Mansfield's company. She then went abroad, and made her début in London, at the Comedy Theatre, July 2, 1896, as Hattie Van Tassell Smythe in "The Mummy," supporting Charles Hawtrey. Miss Walker then became the wife of Dr. John B. Hayden, a Galveston physician, and the stage knew her not for a long time, resuming her career the season of 1900-01 with Marie Dressler in "Miss Printt," later in that same season supporting James A. Herne in "Sag Harbor." She began the season of 1901-02 with James K. Hackett in "Don Cæsar's Return," then appeared with Kyrle Bellew in "A Gentleman of France," later rejoining Mr. Hackett in "The Crisis." She remained as Mr. Hackett's opposite player until the spring of 1905, supporting him in "John Ermine of the Yellowstone," "The Crown Prince," "The Fortunes of the King" and "The House of Silence," also appearing under his direction for a short time with Arthur Byron in "Jack's Little Surprise." The season of 1905-06, Miss Walker was seen in the following plays: "The Prodigal Son," "The Embassy Ball," supporting Lawrence D'Orsay, "The Prince Chap," "As Ye Sow," "The Triangle," "The Optimist" and "The Embarrassment of Riches." She then spent a season in "On Parole," and 1907-08, was featured, along with Frank Keenan, in the Belasco production, "The Warrens of Virginia." The summer of 1908, she appeared in Chicago in "The Wolf," and, 1908-09, she continued in "The Warrens of Virginia." On December 1, 1908, Miss Walker became the wife of Eugene Walter, the famous playwright, and when next she appears in public it will be in a piece from his pen. She is an energetic, ambitious actress, and her success is indicative of the fine acting material of which she is made.



## December 30

## Charles Quartermaine

CHARLES QUARTERMAINE, one of England's promising young players, is rapidly building up an excellent reputation in London, principally by his work in Beerbohm Tree's support, and, remembering his excellent work in this country upon two different occasions, his success is readily understood. Mr. Quartermaine, who was born in Richmond, Surrey, began his stage career in 1896 with a provincial company presenting "Sowing the Wind." For five years following this Mr. Quartermaine gained excellent Shakespearean training in F. R. Benson's famous company. In February, 1901, he joined Beerbohm Tree's forces, appearing in "Twelfth Night" and "The Merry Wives of Windsor," after which he toured in "Cousin Kate." Mr. Quartermaine then made his début on the American stage, appearing here during 1904-05, with Sir Charles Wyndham, doing especially good work in "Mrs. Goring's Necklace" and "The Case of Rebellious Susan." Evidently he found America to his liking for he returned here the very next season, supporting Olga Nethersole in repertoire. Since his return to England in 1906, Mr. Quartermaine has appeared exclusively in Beerbohm Tree's company, playing a wide variety of juvenile rôles in that actor's extensive repertoire, a few of them being the Messenger in "Antony and Cleopatra," Turgan in "The Red Lamp," Gerald in "A Woman of No Importance," Neville Landless in "The Mystery of Edwin Drood," Comte de Verneuil in "The Beloved Vagabond" and the Witch in "Faust."

THE consummate skill and splendidly finished art of Edward J. Connelly has long been the subject of much favorable note at the hands of our press and public. With admirable technique and the power to bring a vital note of individuality to each of his various rôles, this really excellent actor has proven his right to the place given him as one of our leading actors of the day and, with a becoming sense of modesty, he accepts his



honors in the graceful spirit of ever seeking not only to maintain his high standard, but to raise it to a higher one—and more than that no actor can do. A native of New York City, Mr. Connelly had the good fortune early in his career, after a brief experience in several Western stock companies, to fall under the discerning notice of that past master of stagecraft, James A. Herne, and for a period of five years he appeared in the support of that actor, gaining a tremendous amount of invaluable training, which has since stood him in good stead. So apt a pupil did Mr. Connelly prove in the Herne school that he was cabled for from London to succeed Dan Daly in the leading rôle of Ichabod Bronson in "The Belle of New York," at the Shaftesbury Theatre. For over three

years he was identified with this piece, touring both England and the United States with great success. The season of 1902-03, Mr. Connelly divided between Klaw and Erlanger's production of "Huckleberry Finn" and the original production of "Peggy from Paris," in Chicago. The next season he was specially engaged by Charles B. Dillingham as one of the leading players to support Fritzi Scheff in "Babette." Mr. Connelly then scored a tremendous personal triumph by his portrayal of the Mysterious Stranger in "Bird Center," at the Majestic Theatre, this being one of the most notable bits of individual acting ever seen on the New York stage. He was next seen at the opening of the Colonial Theatre in the condensed musical pieces, "The Duel in the Snow," "The Athletic Girl" and "Leah Kessler." The season following, Mr. Connelly was one of the stellar lights in Joe Weber's company, being a most conspicuous and successful participant in the burlesques of "Higgledy Piggledy," "The College Widower," "Twiddle Twaddle" and "The Squaw Man's Girl of the Golden West." After a season and a half with the Weber company, Mr. Connelly became a star headliner in vaudeville in George Ade's sketch, "Marse Covington," and his admirable artistry in this rôle, full of poignantly effective touches, has brought down upon him such an avalanche of public praise and approbation that, whisper it softly, it is more than likely the sketch will be elaborated into a four-act play, with Mr. Connelly in a full-fledged stellar capacity—a position that was his long ago by right of merit and talent.









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